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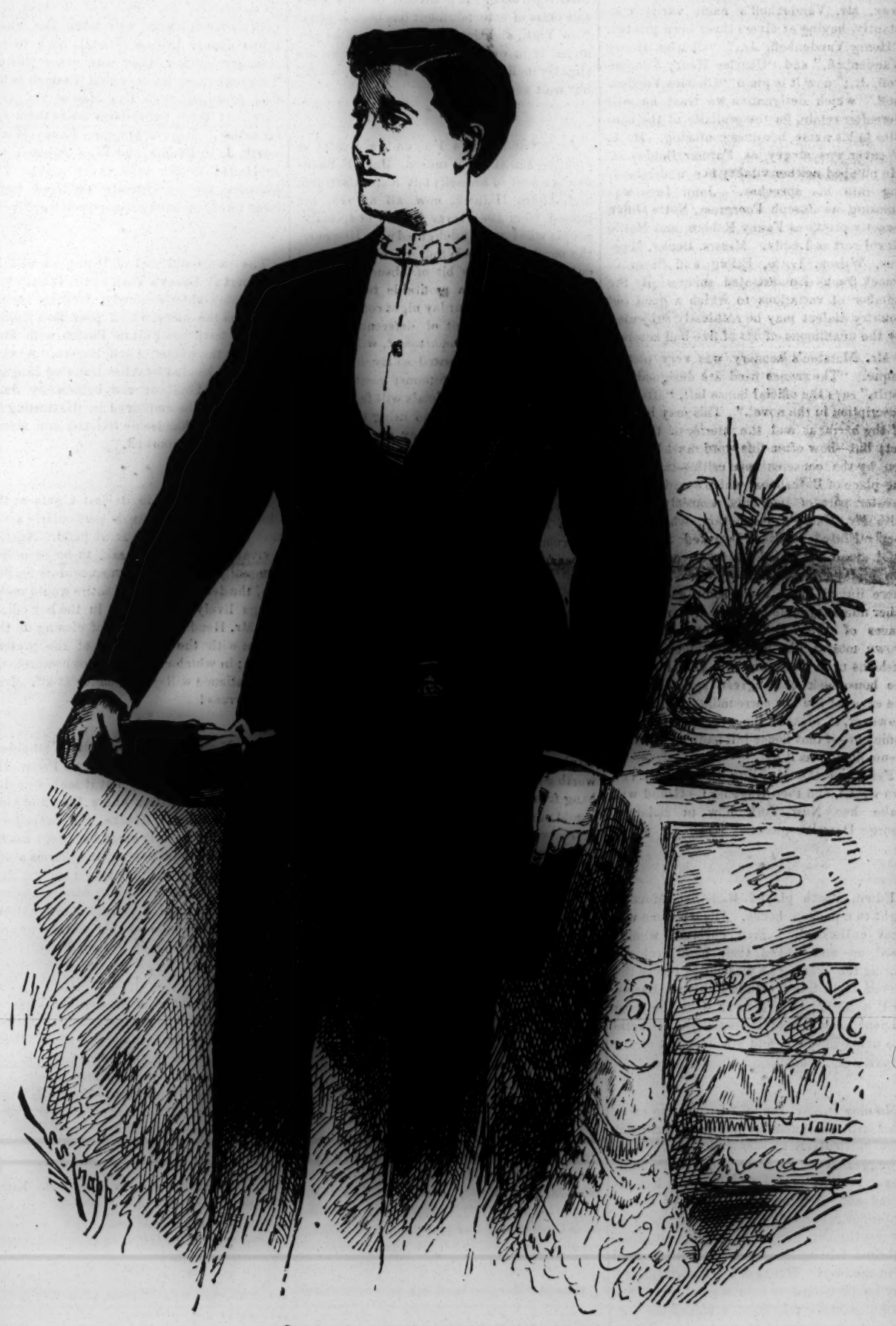

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Mr. Cazauran is a dramatic tinker. Give him a pot with a hole in it to mend, and he will do the job neatly and with despatch; but send in an order for the making of an entire pot, and he is utterly incapable of executing it. He cannot create, but he can hammer out, solder, strengthen and repair material which has passed through the hands of constructive workmen. Never was Mr. Cazauran's inability to compose a play more practically exposed than on Monday evening at the Union Square Theatre, when a three-act dramatization of Thomas Hardy's well-known novel, Far From the Madding Crowd, was presented. The clever fiction furnished all the elements of a striking play; underlying its simple, homely, rural British atmosphere there ran a current of strong sentiment and a complication of incidents which, in the hands of a skilful dramatist, might be transferred to the stage with fine theatrical effect. But Mr. Cazauran, the tinker, is not Mr. Cazauran, the playwriter; and so he allowed all the opportunities thus afforded to slip through his fingers, feebly retaining just enough of the story to instil a vague wish in the mind of the spectator to know something more about it. Not only is his arrangement of the plot such as to barely suggest its sequence: there is not a scene, a situation, or a climax in the entire sketch even, that would entitle Far From the Madding crowd to a hearing at—well, not to put too fine a point on it—at Jake Aberle's temple of Melpomene.

There is no need for repeating the plot, which is familiar to all who have read Hardy's novel, and those who have not should do so at once, because the play will give them but a mutilated and unsatisfactory outline of one of the most charming pastoral stories in the English language. Its descriptive passages are marvels of picturesque writing; its account of the every-day life of honest English farm-people is delightful in its simplicity; and the joys and sorrows of the heroine, Bathsheba, are made doubly interesting by their idyllic surroundings.

The first act of Mr. Cazauran's dramatization was prosy and wearisome to a degree. In a patchwork, imperfect sort of way, it plunged the characters upon the scene, and the audience, during the interval between its close and the beginning of the next act, indulged in quiet speculations as to the puzzling relations existing between Farmer Boldwood, Gabriel Oak and Sergeant Troy and Bathsheba. They were ready to give it up by the time Clara Morris allowed the curtain to rise again. The second act was principally devoted to a long-drawn-out, tedious exhibition of Bathsheba's mental tortures, which bored the audience almost as much as they frightened Lyddy. The curtain fell on a situation which was Sergeant Troy's, although in pure poetic justice it should have belonged to the suffering heroine. When the villain of a piece sacrifices position, affluence and a legal wife for a sudden remorse of conscience over the dead body of a pretty creature he has wronged, he is a bad man no longer, and as this was the case at the close of the second act, sympathy for Bathsheba was forgotten in admiration for the scarlet coated Troy. That settled the fate of Mr. Cazauran's dramatization at once, and all the good acting of Charles Vandenhoff and Miss Morris in the last act could not reverse the verdict given on the conclusion of the critical point of the play. Far From the Madding Crowd was an undeniable failure.

Mr. Cazauran frankly confesses he has used the scissors more frequently than the pen in this composition; but he has used neither skilfully. The quiet conversations of Hardy's characters required sharpening up a bit in their condensation. The novelist's scope permits him to yield to the temptation of becoming verbose if he so desires; but the dramatist, with his three hours' limit, must not give rein to any similar weakness. Cazauran has bodily taken out a few of Hardy's long colloquial passages, and has joined them by some very weak talk of his own. That is about all he has done for the piece. It is too bad that the prospects of Pinero's Squire, a really clever, pretty play, should have been impaired by this feeble mutilation of Far From the Madding Crowd. The American rights to the former are owned by Henry French.

Frederick de Belleville, Charles Vandenhoff and Clara Morris shared the honors about equally. As Bathsheba, Miss Morris did not shine luminously. She needs a strong part to be strong; she was weak because Cazauran did not give it to her. Besides, it is difficult to reconcile a Western pronunciation to a stout British country maid. Miss Morris' individuality is heartily American, and she cannot discard it successfully to don the characteristics of an English lass. She departed from the text of the play frequently, and stammered through the first act in a manner painful to behold. Nobody on the stage except this eccentric woman can be imperfect with utter impunity. Some of her interpolations Monday night were amusing to the audience as well as discomfiting to the other actors. Mr. Cazauran certainly could not have written the Yankee "smart" in the sense of British the "clever"—yet Bathsheba looked steadfastly into Sergeant Troy's face and coquettishly said: "Oh! you love to be smart, don't you?" Smartness we all know to be an essential to the English dragoonsman, but not in the sense this deliciously ignorant Miss Morris intended. However, we must in justice admit she played the last scene of the play very nicely, although the audience, in its fagged-out state, did not seem to appreciate it. It was a relief to see Mr. de Belleville in a new part, after his vegetation in Lights o' London. He played Sergeant Troy capitally throughout, and looked a perfect picture of the handsome British soldier. A blonde-wigged villain is a novelty on the stage; Mr. De Belleville wore such a capillary adornment, being one of the first actors to recognize the absurdity of always dressing villainy in raven locks. Mr. Vandenhoff, who resembles George, Sr., of that name, was very good as Gabriel Oak. The love scene with the Squire in the third act he played with admirable discrimination. His make-up tallied exactly with Hardy's description of the sturdy shepherd. By the way, Mr. Vandenhoff's name varies constantly, having at divers times been printed, "Henry Vandenhoff, Jr.," "Charles Henry Vandenhoff," and "Charles Henry Vandenhoff, Jr.;" now it is plain "Charles Vandenhoff," which designation we trust he will hereafter retain, for the prolixity of the handles to his name becomes confusing. H. A. Weaver was stagey as Farmer Boldwood. He pumped neither vitality nor understanding into his speeches. John Ince was amusing as Joseph Poorgrass, Netta Guion sweetly pretty as Fanny Robbin, and Mollie Revel pert as Lyddy. Messrs. Becks, Magnus, Wilson, Lotto, Eiling and Secor in smock-frocks demonstrated successfully the number of variations to which a good old country dialect may be ruthlessly subjected by the unanimous efforts of five bad actors.

Mr. Marston's scenery was very picturesque. "The scenes used are designed and built," says the official house-bill, "after the description in the novel." This may be true of the barracks and the interior of the last act; but—how often this word must be written by the conscientious critic—the dwelling-place of Bathsheba, which stands for the greater part of two acts, scarcely agrees with Mr. Hardy's description, which calls for: "Fluted pilasters, worked from the solid stone, decorated its front, and above the roof pairs of chimneys were here and there linked by an arch, some gables and other unmanageable features still retaining traces of their Gothic extraction. Soft brown mosses, like faded velveteen, formed cushions upon the stone tiling, and tufts of the house-leek or sengreen sprouted from the eaves of the low surrounding buildings." However, it pleased the eye, and that was sufficient—if that house-bill hadn't called for scenic fidelity as it did.

Far From the Madding Crowd will run two weeks, and then Eugenie Le Grand will make her New York bow in Solange, George Darrell's piece.

* * *

Edwin Booth played Richelieu Monday night to a packed house. His welcome was most enthusiastic; men cheered, women stood up and waved their handkerchiefs. During the evening he was called before the curtain eight times. Bella Pateman, Barton Hill, and W. C. Whitecar were the most efficient members of the support. Othello was acted Tuesday, and Macbeth last night.

* * *

Monday night the Fifth Avenue was filled with a fashionable audience, gathered more particularly to see Hazel Kirke than to be present at its fifteen-hundredth anniversary. The pretty creature who has attained such a formidable number of representations retains all the sweet simplicity of her youth; her courtship, subsequent woes and final felicity have not wearied the public in the least. Mackaye's dramaette, if we may be permitted to coin a word which fits the composition precisely, is indeed the theatrical phenomenon of this century. There were many farseeing prophets who gravely shook their hoary heads when Hazel Kirke was removed from the stage of the Madison Square and assured us that the play, stripped of its æsthetic accessories in Twenty-fourth street, would duplicate its old failure as the Iron Will upon the road. But here it is back again at a rival theatre, performed by a company which certainly is not superior, if equal, to the original, and turning people away from the doors every night. We are sorry to be obliged to note that Mr. Mallory continues to omit Steele Mackaye's name from the bills. We do not believe that an author's claim to recognition should be ignored because a feud has arisen between him and the manager who controls his piece. No matter how the merits of the Mackaye vs. Mallory case may be judicially decided, the defendant should not wilfully shut his eyes to the fact that the plaintiff's ingenuity, inventive talents and ideas were the foundation on which he has built the wonderful success of the Madison Square Theatre and its various bands of pilgrims. Mr. Mallory may wipe Mackaye's name off his programmes; but he cannot wipe this knowledge from the public mind—at least so thought the audience at the Fifth Avenue the other night.

Effie Ellsler, the original Hazel, repeated her charming performance of the character. It was well-nigh perfect when we viewed it last; it has not changed in the interval. Mr. Couldock's stalwart representation of Dunstan is as dramatic and forcible as ever, and Sydney Cowell invests Dolly Dutton with all the vivacity with which she has made us familiar. This bright little woman is second to no soubrette on our boards. Harry Lee gave a manly picture of Lord Travers, and we heard many persons express a preference for his acting over that of Eben Plympton and the other men who have essayed it. Charles Bowser as Pittacus, W. B. Cahill as Barney and Edwin Milliken as Met were all excellent. Frank Weston was the Squire Rodney, Mrs. Sol Smith the Mrs. Kirke and Kate Denin the Lady Travers.

The play was satisfactorily mounted; but the audience missed the double stage and the short waits between the acts. From present appearance, Hazel Kirke, as illustrated by Company No. 1, will fill out the remaining performances of the week to similarly crowded houses. Next week Maurice Grau's French Opera troupe are to present part of their repertoire. It is several months since this class of entertainment has been given in New York, and Grau will do well if he produces it in even fair style—which we are slightly inclined to doubt. However, we can but wait and see.

* * *

Jarrett and Rice's Fun on the Bristol is creating fun at the Windsor. John F. Sheridan is a host in himself; but Kate Castleton and Agnes Hallock, now all at sea, are missed from the clever coterie of specialty people who formerly delighted us. However, the habitues of the Windsor are glad to turn out and enjoy this bit of absurdity in its altered form, and a profitable total will be the result when Saturday night comes round. Manager Murtha, out of deference to the meddling Building Department, will rebuild the wall that has caused so much needless discussion, during the Summer months; so by next season the city officials will feel safe in asking for four tickets and using them with the alacrity for which they are renowned. If the true inwardness of their downright persecution and unwarrantable interference with Mr. Stevens' business is ever made public, there will be a panic among the occupants of high places. Meanwhile, let 'em tr-r-remble. Next week F. S. Chanfrau will appear.

* * *

Mr. Campbell advertises The White Slave as "the greatest hit of the season"—a statement we must swallow well salted. Nevertheless, the melodrama has "caught on" more tenaciously than anybody imagined it would, and the well-filled houses at the Fourteenth Street Theatre palliate, if they do not entirely justify, Mr. Campbell's exuberant display lines in the papers. The play is well worth seeing twice; for it now goes with a bang from beginning to end. There will be a gold mine in it on the road, and Mr. Campbell is wise in extending its run in this city to five weeks, as the out-of-town managers will then be able to see it themselves towards the close; which means that the ten or twelve weeks of unfilled time will be rapidly booked to the best advantage.

* * *

All at Sea, at the San Francisco Opera House, is one of those comicalities that depends very much more upon the quips and quiddities of the comedian than on the musical talent of the singer. Nevertheless, Agnes Hallock is an excellent contralto vocalist, better than many we have heard in more pretentious positions. She has a good deal of what the Italians call "*disinvoltura*," which means, as nearly as it can be Englished, freedom from stiffness or constraint, and easy in motion. Her voice is good, and her style thoroughly sensible. Miss Castleton is also clever.

* * *

Poor old Barnum and his poor old show are having a parrot-and-monkey kind of a time at the Madison Square Garden. Jumbo doesn't display any of his British sentiment for a cent; the baby elephant has become almost as large as the smaller beasts of the regular drove, and the audiences have steadily diminished until now they make but a beggarly show in the vast garden. The veteran showman, in a mad frenzy, announces that he will open another museum on Broadway. Isn't that an evidence of mental decay? Now, if he will buy Stewart's store—which is likely to be soon vacated—for this purpose, and put in a stock company modeled after that rank collection of dramatic curiosities which were exhibited with the wax figures, infernal regions, mermaids and woolly horses at the stuffy tinder-box at Broadway and Ann street years ago, we will not manifest the least surprise. Only should Barnum come a mendicant for assistance at the door of the Actors' Fund on the plea of being a professional, we shall object; for Barnum did not give a benefit for the charity on April 3. However, we are anticipating. Barnum's bad business—in great part resulting from the peculiar attitude of the fellow Hamilton (his "press" agent) towards the newspapers and the absurd verbiage of his crazy, desperate advertisements—will no doubt continue until the close of the week, when Hamilton and the other monstrosities will be removed to Philadelphia just in time to find the pockets of that city depleted by Forepaugh's great show—the finest and most extensive in the country. The managers are thankful for the wretchedness of Barnum's queer aggregation, else might it have interfered with their receipts.

* * *

The Squatter's Sovereignty continues to assert its supremacy over the public at the Comique. It may seem strange to those who take stock in the lightning change policy, that Mr. Harrigan declares that he will not discontinue the present piece so long as tickets readily sell for two straight weeks in advance. The Comique has had more than its share of fashionable box-parties during the few nights immediately following Lent. It is *en regle* among the Murray Hill folks to take in the Squatters almost as often as they are taken in by Colonel Mapleson and his extraordinary crew of vocalists at the Academy.

* * *

Tony's Pastor's performance of The Mascot is continued this week on account of its undoubted hit. This sort of thing, if it goes on much longer, will bring the truant prima donna, Lillian Russell, back to her manager quicker than any other device. There are those who say that Pastor's is the best performance of The Mascot yet given here, and their enthusiasm leads them not far astray. Maggie Duggan, Fanny Wentworth, J. H. Rennie and W. J. Stanton are applauded to the echo every night. The choruses are delightfully rendered by a large force, including many pretty girls.

* * *

The successful run of Divorçons will be cut short at Abbey's Park by the substitution of Archie Gunter's comedy, After the Opera. This was the piece which poor Bob Spiller brought forth last Fall in Boston with Mrs. Booth as the widow, Alice Marvin. A very good cast, headed by Alice Dunning Lingard and rounded out at the bottom by Jack Saville, will be employed in illustrating it. New scenery, handsome toilettes and merriment galore is promised.

* * *

Claude Duval is in its last nights at the Standard, and nobody is particularly sorry that the end is so near at hand. Next, a revival of Patience is said to be in order. We really believe that, in spite of its broken run, the delicious musical satire would make things lively once again in the box-office. But Mr. Henderson thinks of closing up the season with the last week of the present month; in which case we do not comprehend how Patience will get a chance at all. *Mais, nous verrons!*

* * *

J. K. Emmet is charming the West-siders with the perennial, ever-welcome Fritz. He is in Ireland this time; but it makes no difference to his admirers where they find him, whether in Siberia, Alaska, the Barbadoes, or Iceland, if he only sings his sweet songs, dances his graceful dances, and charms away trouble and care with his magic smile. The profession respect as well as admire Emmet since he gave them a practical insight into the charitable side of his nature by his munificent contribution to their Fund.

* * *

The sixth month of Esmeralda is nearly passed, and there is no abatement in the desire to see Mrs. Burnett's pretty play. There will be some changes in the cast of characters when the hot months come round; but the piece will run until the Fall, when Bronson Howard's comedy-drama will perhaps get a chance.

* * *

McRee Krankin and his clever wife, Kitty Blanchard, are at Niblo's this week with the played-to-death Danites. The building needed relief after the crowds which taxed its capacity while the Crook was on—it has got it. Next Monday Hazel Kirke Company No. 1 will move down town from the Fifth Avenue to this theatre.

* * *

Sunday night Ingersoll floored Talmage at the Academy—this was very good. Now Beecher should come to the front and eternally squelch Ingersoll, as he can if he be so inclined—that would be better still.

* * *

This is the third month of Youth, with its gorgeous scenic effects and good acting. La Belle Russe is not announced, but is being rehearsed. The exact date of production is one of those things which no man can tell; for Mr. Moss is fond of springing good things upon the public unawares. This season they have resembled the alleged angel's visits. At the close of the regular season, Mr. Moss, as was his wont at the old house, will open the theatre for a Summer term—its length depending more or less upon the moderation of the weather and the success of the play or plays presented. If Youth runs up to the beginning of this annexed arrangement, La Belle Russe will go over to the supplementary season and be played by the members of Wallack's company. Tearle, of course, will not be in the cast.

* * *

A stupid mass of trash called Girouette was exhibited at Duff's one night last week. The *Sun* said if the uninteresting points of the dialogue were cut out nothing would remain. The piece is a failure.

The Musical Mirror.

At the Philharmonic concert, last week Goetz's Concerto was admirably played by Mr. Rietzel, whose tone and technique are both masterly. The composition, although it pleased us mightily, is perhaps "caviar to the general;" but, nevertheless, a goodly measure of applause was given to it by the better-understanding portion of the crowded audience. Beethoven's Grand Overture in C major, opus 124, was given by the band in a manner that sets criticism at defiance, so coldly perfect was it; so mechanically accurate; but alas! so soulless and vacant of intention. The Philharmonic Society is an orguinette on a mammoth scale—a musical machine by which all the notes are played in most rigid time and tune, and even the mechanical distinctions of piano and forte are followed out most obediently; but in which there is about as much inner meaning as in the whooping of one of Barnum's steam calliopes. Schubert's Symphony in C was in a measure an exception to this rule. Band and conductor really seemed to have a very decent glimmering of the composer's meaning—perhaps because that meaning lies much nearer the surface in Schubert's works than in those of Beethoven. Campanini sang the air from the Euryanthe of Carl Maria von Weber, "Unter bluhenden mandelbaum" (Under the blossoming almond-tree) very well; but in a voice that, in its hoarseness, suggested incipient laryngitis. What a pity it is that a tenor voice will not last forever, and that suppers and champagne, coming consequent on success to one not "to the manner born, will behave as strangers to the too lately accustomed stomach!

* * *

Mapleson has been giving us "Her Majesty's" opera at half-price. He ought to call it "Her Ladyship's" opera now; for as he comes down in the price, he should come down in the splendor of the title. After a while it will probably be "Dame Duflicker's" opera, or "Old Mother Hubbard's" opera. We must confess that the present article, though "reduced in price in consequence of selling out prior to removal," as the dry-goods men have it, is very nearly as good as the high-priced stock with which the season was inaugurated. A good deal of frayed out and otherwise damaged goods has been taken out of circulation, and the old stand-by materials have been kept on the counter to the benefit of customers. Mapleson is like March. He comes in like a roaring lion, blatant and noisy. He goes out like a lamb, meekly, mildly and pleasantly.

* * *

Mr. Weeks, the popular tenor, made another success in singing Sara Van Huyck's charming ballad, "When the heather is in bloom," at his second concert at the Tabernacle Church, Jersey City. Our readers will remember the hit made by this song when sung by Mrs. Julia Polk at Masonic Temple.

* * *

At the concert for the benefit of St. Mary's Free Hospital for Children, Mrs. De Bremont sang Pattison's "Esmah" with a pure style and a most sweet voice. This vocalist strikes us as a rarely sympathetic artiste, and one whose future would be brilliant did she give her full time to singing. Mme Chatterton-Bohrer, the harpist, also made a brilliant success. As for Mme. Anna Bishop, the ever-green prima donna, she is as ever—a perfect artiste.

* * *

At the coming concert of the Oratorio Society, a cantata by the Colossus of music, John Sebastian Bach, will be given for the first time in New York. The English title is "Vain and Fleeting." Soli singers, chorus, band and organ will all be employed in the development of this important work, and the direction will be in the hands of Dr. Damrosch, whose cantata, "Sulamith," or "The Song of Songs," will also be given for the first time. Dr. Damrosch is an admirable musician, and we do not doubt that "The Song of Songs" is an excellent composition; but, were we in Dr. Damrosch's place, our native modesty would have shrunk from such close comparison with the great master of all musicians. Nevertheless, we heartily wish Dr. Damrosch safely through the fiery ordeal.

* * *

"Camille," an elegy, by Fred Lyster, is published by Pattison, dedicated to Eugenie Legrand, the coming candidate for metropolitan favor at the Union Square Theatre. The melody is plaintive, and adapted to the subject, which treats the "one more unfortunate" after the manner of Hood's immortal poem.

Pen and Pencil.

The unexpected success of Green-Room Fun last week at Booth's has revived the interest in that style of performance to a certain extent. Kate Castleton and the All at Sea party dropped in upon us at a lucky time, therefore. They gave their little show at the Bijou Opera House Monday night to a fair-sized audience. The company gave

thorough satisfaction; but their play failed to connect. It is by George Jessop. He has cut out a queer lot of stuff for this modest coterie of specialists, and it is an undeniable misfit. George can sling a very respectable quill when the spirit moveth him; but it did not move worth a cent in this case. All at Sea, as a play, is about the worst compilation of imbecility it has been my misfortune to witness. Were it not for the cleverness of the people engaged in exhibiting it, not ten thousand ship anchors

could have kept Pencil and I in our seats during the entire performance.

The piece is like The Tourists, only the action occurs on board a transatlantic steamship instead of a Pullman sleeper.

The monotony of the passage is relieved by songs, dances and variety jokes. There is a plot; but you must take your miscroscope along to discover it. Probably Jessop put it in as an after-thought when the farce was finished. A Congressman, a New York society gentleman in Bowery clothes, an adventurer, a Jew, a pretty girl of the æsthetic school, a conventional old lady—these are the materials which the author has employed. Maflin, the athletic, pantomimic actor, plays a ship surgeon grotesquely. W. W. Allen is the Congressman—Geoffrey Tyrrell (some novelist should get that name patented), a wealthy citizen of this fair city; C. W. Allison the dreadful adventurer, and Frank Bush the Israelite. Kate Castleton played the Wilde-ish girl, and Agnes Hal-

lock the lass who loved the sailor—and such a sailor.

Miss Castleton is the star of the troupe. She is pretty, she sings nicely, and she has considerable ability as an actress. Frank Bush is funny, but grossly offensive, as Levy, the Jew. M. B. Curtis has created a revulsion against any but a decent Hebrew on the boards, and the public don't laugh any more at the disgusting exaggerations which Bush

and others of his kind once successfully represented on the variety stage. There are many popular songs sung in All at Sea. They are mostly culled from the favorite comic operas of the day. The ladies' dresses are pretty, the scenery is wretched, the people are clever, and Jessop's "musical comedy" is very bad. From this piece something good may be made, and the bright little party ought to do well next season, provided they

supply themselves with something more worthy of their talents.

PEN.

Mrs. Dodge's Dinner Party.

[Sunday Times.]

Saturday week, at the Park Avenue Hotel, Mrs. Colonel Paulding Dodge gave an elegant little lunch party to a few of her friends. Dinner was served at 6:40 P. M., in one of the cosey private dining-rooms of the hotel. The table was loaded with flowers, and each lady present was presented with a beautiful bouquet. Mrs. Dodge was assisted by her husband, Colonel Dodge, of General Sherman's staff, and her son, Mr. Paulding, the well known and popular actor. The guests included Mrs. John Bigelow, Mrs. Paris and Mrs. Cruger, nieces of Washington Irving; Miss Booth, niece of Edwin Booth; Mr. and Mrs. Seymour, sister of Edgar and Fanny Davenport; Mr. Harrison Grey Fiske, Marquis de Leuville and Dr. Fuller-Walker. The company separated at a late hour, after a most elaborate and delicious menu had been served. Mrs. Dodge has taken a house in Brooklyn, near Prospect Park, for the present.

The Actors' Fund.

The lull in donations to, and benefits for, the Actors' Fund is only the calm before the storm, and the work to be done by prominent members of the profession next month will give a new impetus to the matter, and before the close of the season we confidently look for $50,000 as a nest egg to which all will take a lively interest in adding next season.

No additional amounts have been received by the treasurer since our last report; but important action was taken by the managers at their meeting last Thursday, the substance of which will be found below, in the minutes of that meeting.

The following call was issued last week:

THE ACTORS' FUND.

NEW YORK, April 11, 1882.

You are hereby notified that an adjourned meeting of the managers participating in the late benefits for this Fund will be held on Thursday afternoon, April 13, at one o'clock, Room 159, Morton House. Your personal attendance is requested.

WILLIAM SEYMOUR, Secretary.

In response to this notification the following gentlemen were present: Theodore Moss, Daniel Frohman, Edward Harrigan, J. F. Poole, J. H. Tooker, William Henderson, Augustus Pitou, Harry Miner, Al. Hayman, A. M. Palmer, Col. W. E. Sinn. In the absence of President Lester Wallack, William Henderson was called to the chair. The minutes of the last meeting were read and approved.

The Treasurer submitted his report, showing cash on hand and deposited in the Bank of the Metropolis, $26,582.30, and $10,000—representing James Gordon Bennett's donation—as in Lester Wallack's hands. No payments have been made on account of the Fund. Total expenses incurred in working the benefits, $248.19. All the newspapers except the *Herald* gave free advertising, and the *Herald* made a reduction of fifty per cent. A. S. Seer donated all the printing necessary.

Mr. Harrigan moved that a committee of three be appointed to take steps with a view to the best method of organizing the Fund, and also with a view to consolidating the present with the Old American Dramatic Fund. The motion was carried, and A. M. Palmer, W. E. Sinn and Edward Harrigan were made the committee.

Motion made by Augustus Pitou and carried: "That the Treasurer be instructed, that in case of actual physical disability on the part of any eligible person, he shall extend relief to the same." (This movement pending the permanent organization of the Fund.)

Mr. Palmer moved that Daniel Frohman and John F. Poole be added to the committee on permanent organization. Carried.

On motion of Theodore Moss, A. M. Palmer and Lester Wallack were appointed a committee on finance to take charge of and invest to the best advantage the money of the Fund.

On motion of Col. W. E. Sinn, William Henderson was added to the finance committee.

The following resolutions were then adopted:

RESOLVED, That the thanks of the managers and artists participating in the benefits of April 3 for the Actors' Fund, are hereby gratefully tendered to the Superintendent, officers and men of the Metropolitan Police Department, for their generous efforts in selling tickets for those benefits, and that we pledge ourselves to do all things in our power to assist them with their own Relief Fund whenever an opportunity for doing so is presented.

RESOLVED, That a copy of this resolution be transmitted by the Secretary to the Superintendent of Police.

RESOLVED, That the Superintendents, officers and men of the Brooklyn Fire and Police Departments are also gratefully remembered in the above, and that copies of these resolutions be transmitted to them also.

The meeting then adjourned subject to the call of the Chair.

The American Dramatic Field.

Messrs. George H. Jessop, Thomas B. McDonough and James W. Collier recently discussed the future of American dramatic authorship in a very interesting and more or less masterly manner. The place was the Morton House, and the time late in the evening. The topic had been suggested by mention of the new piece by A. R. Cazauran, who is not the American author, and whose piece is a dramatization of an English novel, with decidedly English characters and incidents. But somehow the discussion naturally drifted off into consideration of American plays from the respective points of view of the gentlemen named.

Mr. Collier—to merely summarize—was still convinced that Coney Island was a good piece, with all the elements of success in it, but with all the remorseless and vindictive critics against it. The domestive life illustrated on Coney Island "practical profile" boats with sensational effects, including realistic explosions and moving panoramas, was the true field for the coming American dramatist.

"If Taken from Life," Mr. McDonough said approvingly. He immediately added another suggestive remark, addressed to an adjacent journalist, and couched in the grand Shakespearean style and manner of the Grave Digger in Hamlet which Mr. McDonough affects. "How long, sirrah, think you will a Judge reserve judgment in an injunction suit?" The journalist tried to console him by the reply in the same style, "'Faith, an' he be a Supreme Court Judge, he will be at it about forty-two weeks, or a full legal theatrical season."

Despair visible on the crushed McDonough's countenance.

Mr. Collier, resuming with some show of indignation, remarked: "Taken from be d—d! All these newfangled melodramas are copied from my Coney Island effects. I tell you there is no field so rich in types of character, so full of incidents, rapidity of motion, opportunity for dress, and undress, too, for that matter. Ship scenes? Where was there ever finer opportunity for a troop-ship scene—convicts ready at hand. Scenery? Views from either the bay or the ocean, with iron piers and Norton's bathing houses in the distance. As for characters, there's Charley Loew and Mike Norton——"

"Taken from *real* Life," again interrupted Mr. McDonough.

Mr. Collier subsided, disgusted.

Mr. Jessop, with great deliberation of manner and an evident consciousness that no one would dispute *his* assertions or interrupt *him* in *his* views—"You all know, my dear boys, you know, that I have written probably the most successful and original of all the American plays yet produced. That is beyond dispute. The field is an American one; but if I had $10,000 I should not hesitate to put the play on in my native city of Glasgow, confident that Scottish audiences, with their well-known appreciation of true humor, would instantly recognize, as a type of a universal and not merely American character, my beautiful creation of Sam'l of Posen."

"Because Taken from Life!" ejaculated Mr. McDonough, triumphantly, whereupon Taken from Life received the hearty and simultaneous condemnation of both Mr. Jessop and Mr. Collier, in language more expressive and profane than complimentary and polite.

"My views," said Mr. McDonough, screwing his eyes up to the smallest compass, as if to emphasize his words by shooting his glances through his hearers, "my views—in the event of a wrongful decision of a long-delaying Judge in the case of McDonough *versus* Colville, to restrain the illicit production of Taken from Life—my views, I say, in such event, are that the next field for research by the American dramatist is among the Moonshiners of Virginia and North Carolina."

"And Sam Colville reproduced as Jesse James, the chief," suggested Collier, who had got his localities and incidents mixed, but who was very clear about getting back at McDonough.

"But somebody," moaned Mr. Jessop, "has already spoiled that beautiful subject by announcing a horse piece on the subject."

"No matter!" exclaimed Mr. McDonough. "Let horse and rider, too, be Taken from Life. That is the only true field for the real, true dramatist—and here's to him."

The last suggestion was one on which, at last, all parties were agreed, and they united in carrying it out, Mr. Collier and Mr. Jessop merely muttering, protestingly, something by which it obscurely appeared that Sam'l of Posen had taken to the Coney Island road.

Professional Doings.

—Above appears a picture of Edward Wodiska, who has played Raphael in The Marble Heart, Francois in Richelieu, Romeo, Armand, etc. He was with Katherine Rogers this season, and gave satisfaction to the star and public.

—C. B. Kline, late general agent for Katherine Rogers, is in town.

—W. H. Strickland has joined one of the Hazel Kirke companies as agent.

—Gerald Eyre has received an offer from John Stetson to support Modjeska.

—Thomas W. Brown, of the Madison Square force, left for Canada last night.

—William Black has joined a Hazel Kirke company as treasurer. He left the city on Monday.

—The average weekly receipts of Youth at Wallack's since its initial production have been $7,000.

—J. W. Summers goes to California today by the Panama steamer. He will spend the Summer on the Pacific slope.

—Utica, New York, appreciated Edwin Booth to the extent of $2,100 on his appearance there as Hamlet one night last week.

—Against strong opposition, Aldrich and Parsloe played My Partner in East Saginaw Monday night (third visit) to an immense house.

—C. H. Colby, late treasurer of the Fifth Avenue Theatre, has resigned and left the city to join a Madison Square company as treasurer.

—D. R. Young, who is playing the Parson in the Danites, is meeting with flattering success in the part.

—Mrs. Charles Leland, in honor of Edwin Booth's visit to Albany, gave a dinner at the Delavan house on Sunday last.

—Willis Ross says he finds the booking of William Stafford a most easy task. Much time for next season has already been filled.

—Roberto Stantini has just finished a six months season with the Curreno-Donaldi concert troupe, and is in town and open for engagements.

—A. J. Maerz, superintendent of the art department of the Buffalo Courier Lithographic company, is stopping at the Morton House for a few days.

—Professionals on the Square Tuesday morning seemed to have only one opinion concerning Far From the Madding Crowd—in the vulgar, "N. G."

—At the Windsor Theatre, F. S. Chanfrau, Annie Pixley, Lotta, James O'Neil and The Professor will appear in the order named until the close of the season.

—Samuel French and Son have just purchased the latest London success, The Parvenu. Mr. French received a cablegram announcing the sale yesterday.

—Frank Farrell will arrive in the city in a few days, and will represent John H. Havlin in the engagement of Minnie Maddern at the Park Theatre next month.

—Richard Golden is once more on the Square after his tour with Haverly's Patience company. He says the baby can almost sing the music of the whole opera.

—The Lights o' London, under J. W. Collier's management, opened in Baltimore Monday night, at the Holliday Street Theatre, to the largest house of the season.

—Alfred Bouvier, formerly of the Tabor Grand Opera House in Denver, arrived in the city on Monday and at once signed with the Madison Square Theatre for next season.

—Time is all filled for Niblo's Garden except three weeks this Summer. It will take some lively work to make $15,000 worth of improvements in the house in that short time.

—Rehearsals of La Belle Russe are going on at Wallack's daily. The scenery is all painted, properties made, and the play will be produced as soon as Youth is withdrawn.

—The father of Georgia Cayvan, now playing in the White Slave, met with an accident in Boston the other day which resulted in his death. Miss Cayvan's friends will all sympathize with her in her loss.

—Mr. Peterschen, leader of Haverly's Brooklyn Theatre orchestra, has dedicated a march to Edward S. Keys, manager of the house, and is making it as popular as Mr. Keys is, by playing it nightly.

—James O'Neil will begin his starring tour in St. Louis next Monday, and returns to the Windsor Theatre, this city, for one week. He will then rest for the Summer, and open in Chicago June 11.

—George Holland and company in The Colonel have been engaged by C. R. Haskell, treasurer of the Leland Opera House, Albany, to play for his benefit on the 24th instant. The sale already indicates that he will have a crowded house.

—Leslie Gossin last Thursday night was called upon to take the place of Lewis Morrison in the Celebrated Case at the Fifth Avenue. He has been offered the part permanently, but has not as yet accepted it.

—The Union Square company, after leaving Brooklyn, open at the Park Theatre in Boston for six weeks, and will play all the successes of the home house except Lights o' London, which Mr. Collier played there for three weeks.

—The professional matinee at the Thalia Theatre on Monday would have gratified the manager had the receipts corresponded with the attendance; for the latter was extremely large—almost every professional in town being present.

—George Parkes was taken ill in Newark Monday night, and George Vandenhoff, Jr., took his place in the Passing Regiment as the Colonel, playing the part in a much more capable manner than his predecessor. He was in town Tuesday.

—Ada Boshell will play the part of Lizette in Wives, Saturday night, replacing Miss Dillon, and Sol Smith will play Parranelle, replacing Ed Holland. The two retiring members of the company appear in After the Opera at the Park on Saturday night.

—Horace McVicker will step into Haverly's Chicago Theatre on May 1, replacing Fitzsimmons, who has mismanaged Mr. Haverly's business. There are eighty-one employes about the house now. When Fitzsimmons goes the number will be reduced one half.

—The company which is to play in Gunter's After the Opera, at the Park on Saturday evening, comprise Charles Walcot, Charles B. Wellos, John Saville, E. M. Holland, J. O. Barrows, Alice Dunning Lingard, Louise Dillon and Elizabeth Andrews.

—Sam Wetherell returned from a brief trip with Old Shipmates through New England on Monday, and will now devote his time to navigating Bartley Campbell's new play, Friend and Foe, which is to be brought out in Brooklyn next week, with W. J. Scanlan as the stellar attraction.

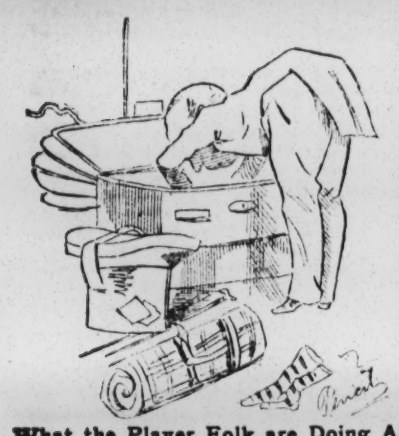
—C. T. Dazey has sold his play, An American King, to E. M. Gardiner, and James O'Neil will star in it. Louis Aldrich had contemplated its purchase, but waived his negotiations in favor of Mr. Gardiner. A slight hint as to the plot was given in an interview with Mr. Dazey in last week's MIRROR.

—Ed Marble, who is the representative of the Frohman brothers in the Callender Minstrel scheme, believes in sensation. He has just forwarded to the brothers a diagram of the house in Leadville with blood splotches over it. He says the man was killed while in the act of selecting a seat for the performance.

—A reporter in Brooklyn noticed the other day, in shop windows, lithographs of the late Sam Piercy. Mr. Piercy once belonged to the Legion of Honor company, which is now playing in Brooklyn. It can hardly be credited that Mr. Gardner would be party to such a mark of disrespect or deception as to advertise a dead man.

—Caroline Le Roi, a pupil of Mrs. Melville Snyder, mother of Emelie Melville, made a failure on the occasion of her debut in San Francisco on the 10th inst. She essayed the role of Peg Woffington, and one of the scribes of that city says that "the exigencies of dramatic art are not likely to be such as to demand Miss Le Roi's assistance." Ungallant man!

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

BOSTON.

Haverly's Minstrels had a season of one week at the Globe. They have been judiciously advertised, and consequently drew large audiences; and as they fulfilled all they claimed and more, the large attendance continued without abatement. The features of the entertainment are the excellent end business of Billy Rice and Frank Cushman, the female impersonation of Leon, and the singing of Harley and the Dockstaders. This week, M. B. Curtis in Sam'l of Posen.

It has been impossible to obtain a seat at the Museum, or even standing room, so great has been the excitement over Lester Wallack in Rosedale. Therefore, not being able to witness the performance, I must defer my notice until next week.

Evangeline at the Gaiety did a fair business. The old burlesque has had its day and can never be popular again. Harry Hunter, Harry Murdock, Harry Josephs, Louis Mestayer, Venie Clancy—all are dead. Billy Crane, Nat Goodwin and Eliza Weathersby are stars. Lizzie Webster is married and retired. Laura Joyce is in the legitimate. Such old favorites can never be replaced, and Evangeline must now be placed on the shelf. The company last week at this theatre was not a good one. George Fortesque was the Catherine, and this excellent artist requires no puffing, as he is a good actor, singer and performer. Business only fair. This week, Charles Fostelle in Mrs. Partington.

Lights o' London closed on Saturday night. The play is not a good one, and Boston audiences did not take kindly to it. Friday the 14th, was the third birthday of the Park. This week, Grau's French Opera company, with Paola-Marie as the chief attraction.

Houses packed from pit to dome; people turned away—such was the cry all last week at the Howard, where Buffalo Bill and company carried all before them. Mr. Cody says all actors can be stars, but all stars cannot be actors—a true and just saying. This week, Uncle Tom's Cabin, Kate Partington as Topsy.

Boylston Museum still crowded day and night.

Items: Fred Vokes and E. Warren-Wright were in the city last week making arrangements to appear at the Globe May 22.—John Brocolini was here on Saturday. Mr. Brocolini, Henri Laurent, and Gertrude Franklin will form a company to travel through New England during the vacation.—Mrs. Fanny Osborn-Wright, the aunt of the late Alice Wright, will shortly go to her home in London. Mrs. Wright was a member of the Haymarket company for twenty-four seasons.—Louis Atkins, now with Chanfrau, has received many offers for next season, but will probably remain with the Kit company.—Rose Stella had her satchel taken from her room last week. It contained money and jewelry to the amount of $700. Detectives have been employed to work up the case. The thief is supposed to be in New York, as a young man from Newport, who boarded in the same hotel with Miss Stella, is suspected.—J. B. Maccabe, one of the editors of the *Express*, is associated with William Cudworth as agent for that gentleman's lecture course. Mr. Maccabe deserves all success.—My Awful Dad is in rehearsal at the Museum and will be produced during the Wallack engagement.—Rhea appears here May 8.—George Boniface, Jr., will be a member of the Museum company next season.—George Riddle is at present in the city.—Miriam O'Leary and Gertie Blanchard, of the Museum company, will be promoted next season to the characters formerly personated by Sadie Martinot.—Alma Stuart Stanley will pass the Summer in Boston and its vicinity.—Clara Baker, of this city, a pupil of Rachel Noah's, will make her theatrical debut next season. John McCullough predicts a great future for the lady.—Hattie Moore is at her home in Medford.—The residents of the town of Berlin are to erect a mausoleum to receive the remains of Mme. Rudersdorff, who died in this city a few weeks since. The effects of the Madame were sold at auction last week, realizing a handsome sum.—Mrs. Flora Barry, of Mahn's Opera company, has returned to Boston, and will devote herself to teaching.—Capt. Hallock will open the Alhambra May 15.—Hyde and Behman's Muldoon company passed through Boston on Monday.—J. M. Hill was in town last week.—The Boston Ideals in Patience at the Globe May 15.—Cesalia, William Hoyt's new play, will be produced May 29 at the Globe.—Brignoli is at the Parker House, and Fanny Kellogg will join the Clara Louise Kellogg company, and, in lieu of Clara Louise, will be prima donna, thus making the "Kellogg-Brignoli Concert Company." So much for a name.—J. B. Polk and John E. Ince will appear in Cesalia at the Globe.—Ben Tryon will sever his connection with the Howard 22d, after sixteen years of faithful service. Mr. Tryon will devote the future to his art (painting), and will take up his abode in England.—Mme. Janauschek will pass the Summer in Bohemia and Vienna.—Fred Pillott is still abroad recruiting his health.—William Warren will pass his vacation with his sister, Mrs. Rice, in Chicago.—Archie Cowper, E. L. Tilton and Joe Whiting were here last week.—Ada Rehan and Helene Stoepel will shortly appear at the Park in Passing Regiment. This will be Miss Stoepel's first appearance in Boston for eight years, her last effort being Katy, the hot corn girl, at the Howard.

CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): The original Big Four combination closed an ordinarily successful engagement 15th. The specialties of the clever quartette are unusually attractive, and in one or two instances are strongly suggestive of the Hanlon Brothers' performance. Willis Cobb, formerly connected with Robinson's Circus, and at present manager of the Big Four, introduces his troupe of trained dogs, and greatly enhances the interest of the nightly programme. Mlle. Rhea, under the management of the Chase Brothers, makes her first appearance in Cincinnati during current week, followed 24th by the Only a Farmer's Daughter combination. The Vokes Family had originally been announced for latter week, but have been transferred to Robinson's. George H. Adams' Humpty Dumpty company is underlined for week of May 1.

Robinson's Opera House (R. E. J. Miles, manager): Haverly's Michel Strogoff combination, with Joseph A. Gulick in charge, attracted a series of profitable houses during week of 15th. The performance is in several respects superior to that of the Kiralfy Brothers, witnessed earlier in the season. Francis C. Bangs in the title role was as melodramatic and ponderous as could be desired, and Wessells' Ivan Ogareff can be noted as a creditable effort. W. J. Ferguson, as the American Correspondent, appeared spiritless in contrast with Denham of the Kiralfy Brothers combination. The scenic effects reflected admirably upon DeWitt C. Waugh's ability, more especially in the third and fourth acts. This week the Wilbur Comic Opera company will favor us with Mascotte, Olivette and Pinafore. The Vokes Family, originally billed for the Grand, will present their new play here week of 24th. The season closes May 13, the Rooms for Rent combination constituting the terminal attraction.

Heuck's Opera House (James Collins, manager): Business financially with the Hyde and Behman Muldoon's Blunders combination has averaged fairly. Kelly and Ryan are apparently the leading attractions of the organization, and their performance stamps them as clever character artists. The Hogan Brothers and Morris and Fields, in their respective specialties, were accorded a warm reception. Oliver Doud Byron fills out the current week, presenting Joe Bank's sensational drama, Ten Thousand Miles Away, during the entire engagement. Catherine Lewis and the Bijou Comic Opera company are underlined for week of 24th, in The Snake Charmer.

Coliseum Opera House (James E. Fennessy, manager): The week just closed, despite a similarity of programme afforded at the remaining theatres, has been a prosperous one. The new people for the current week are the Crescent City Trio, Emma LaMaise, Woods and Regan, and Dan Sully in Mulcahy's Racket. John Max, formerly of the Sid France combination, will also appear in his German specialties. Manager Fennessy is sparing no efforts to ensure the success of his house.

Vine Street Opera House (Chas. S. Smith, manager): Now undergoing repairs, and will reopen May 1 or 5th (probably latter date), with Fitzgerald's Specialty troupe as the attraction.

Items: John Wilson, formerly in charge of the ring with John Robinson's Circus, and one of the best four-horse riders in the country, has formed a partnership with Bob Cathcart, the well known pool-seller, for the racing season.—Hugh Egan will attend to the stage management of the new Vine Street Opera House.—Harry Lewis' benefit occurs May 20.—Uncle John Robinson's Circus, which inaugurated its season in this city during the past week, encountered rather unseasonable weather, but attracted a profitable attendance. The troupe comprises Dan Rice, Robert Stickney, George Holland, John Lowlow, Alfredo and wife, E. Holland, Ludlow and Ashe, John Barry, Albion Bros., Signor Eleone, De Basco and De Beck, Minnie Marks, Rosaline Stickney and Emma Lake. John Foster, the new press agent of the company, who can discount Ananias or Eli Perkins upon any ordinary topic, departed for Hamilton 14th.—The lithographs of Rhea now being exhibited in our store windows, bear a striking similarity to those of the lamented Neilson.—The May Musical Festival, which begins May 16, is being largely advertised and promises to be financially successful. Among the leading soloists are Materna, Annie Louise Cary, Aline Osgood, Myron Whitney, Franz Remmertz and William Candidus.—Theodore Thomas, under Frank Goodwin's management, and a guarantee from C. E. Locke, of San Francisco, will, accompanied by an orchestra numbering fifty-two members, inaugurate a two months' musical season on the Pacific slope in August next.

BALTIMORE.

Academy of Music (Samuel W. Fort, manager): Only A Farmer's Daughter was presented to large audiences throughout the week, and the cordial warmth with which it was received testified to the justice of the flattering notices it has had from the press. The plot is interesting, and the characters are vigorously outlined and drawn. The company is a good one. Adelaide Cherie is one of the handsomest actresses that has appeared here for some time, and her costumes are marvels of beauty. Besides this, she is decidedly clever, and as Mme. Laurent was most successful. Bertha Welby, as the Farmer's Daughter, won the entire sympathies of the audience, and Elliott Barnes, the author, in the role of Jack Hartley, was effective. The rest of the cast was up to the mark. The play was put on the stage in an unusually careful manner. The Strakosch Opera company opened Wednesday with Gerster in the Barber of Seville; Thursday, Lucia; Friday, Mignon; Saturday, Faust, and La Sonambula at matinee.

Holiday Street Theatre (John W. Albaugh, manager): Business was light with the Photos party. The Harrisons stand by themselves in their line of business. Alice has much to do and does it well. Her singing, dancing and imitations are all good. Her impersonations in the second act are all full of fun. Louis Harrison's very make-up is the quintessence of fun. The company is excellent. The Lights o' London opened to a good house Monday night. Next week, Ada Gray in East Lynne.

Ford's Opera House (John T. Ford, proprietor): Since its last presentation here, My Sweetheart has been greatly changed, and for the better. Rogers' company is a good one, and the two stars, Minnie Palmer and R. E. Graham, are the same bright, clever people. In the second act some æsthetic business is given, and both have a chance to wear "utter" costumes, and their scene is funny and well played. T. J. Hawkins, as Joe Shotwell, the new character, made an immense hit; he makes the small parts prominent by his good acting. Mrs. Tousey, Mr. Day and Miss Davenport also deserve mention. The Hess Acme Opera company opened in La Mascotte Monday night. Next week, Leavitt's Gigantean Specialty company.

Monumental Theatre (Ad. Kernan, manager): Business was only fair last week. The bill for this week is C. E. Emmett's Dashing Charlie combination, embracing the Aikens, Alice Hale, Kitty Thomas, Fanny Bernard, Clark and Tracey, J. H. Harrington and Mons. Bushnell.

Front Street Theatre (Daniel A. Kelly, manager): Fun in the Steerage was produced to big audiences throughout the week. The piece is nearly the same as given last year. Dan Kelly acted Bryan McGovern with his usual vim and humor. The others of the cast were good. The olio preceding the farce was very satisfactory. This week E. T. Goodrich is the star in his drama, Grizzly Adams, and the variety people billed are the Wesleys, Mabel Vaughen, Joe Miller, the Sheerans and Sidney Armstrong.

Items: Samuel W. Fort has been reappointed manager of the Academy of Music. The benefit tendered him will take place 25th, upon which occasion Kreutzer's One Night in Grenada will be given.—Minnie Palmer had a supper given to her one night last week by her old schoolmates here.—Notwithstanding the unfavorable weather of Monday and Tuesday, Adam Forepaugh took $12,000 away with him.

ST. LOUIS.

Grand Opera House (John W. Norton, manager): The second week of the Hanlons was attended with fair success, although the houses fell off considerably. Next week, Lawrence Barrett will appear in Pendragon, Richelieu, Rosedale, Yorick's Love, etc.

Pope's Theatre (Chas. R. Pope, manager): Marie Geistinger had a splendid week, appearing during her return engagement in The Bat, Boccaccio, Sea Cadet, and Royal Middy. Harry Meredith in Ranch No. 10, 17th.

People's Theatre (W. H. Smith, manager): The Knights in Baron Rudolph have been crowding this popular house, and their play and performance are very successful. Sam Devere in Jasper 16th.

Items: James O'Neil and the Union Square Theatre company 24th at Pope's Theatre.—Eric Bayley's Dramatic company in The Colonel will succeed Lawrence Barrett at the Grand.—Rooms for Rent will open at the Grand May 1, with I. N. Beers in the leading role. He is an old St. Louis favorite. On that date George McManus, the complacent treasurer of the house, will take his annual benefit. It will be "a corker."—The Adams and Forepaugh's Humpty Dumpty troupe 23d will open at the People's Theatre.—They will furnish the bill for the benefit of Harry Nixon, the worthy treasurer 29th.—Pope's Theatre will close early in May; the People's and the Grand Opera House early in June.—Ed. E. Rice has been in town preparing for his Summer season at the Pickwick.—Manager John J. Collins will return next week, and will at once make preparations for his Summer season at the Lafayette and Uhrig's Cave.—Lawrence Barrett will be initiated into the St. Louis Lodge of Elks next week.—Geistinger's manager, Mr. Amberg, reports that the company cleared $46,000 in California.—Virginia Dreher, who made a successful debut during McCullough's late engagement, has concluded not to star, but will enter the ranks of some good company.

BROOKLYN.

Haverly's Brooklyn Theatre (E. A. Keyes, acting manager): Adelaide Detchon opened her starring tour on Monday evening in Bronson Howard's Wives. Miss Detchon made a lasting impression in this play at the Park during her first appearance in Brooklyn. Next week, Joseph Murphy.

Park Theatre (Col. W. E. Sinn, manager): Large audiences attend at each presentation of Lights o' London. It will be continued next week.

Grand Opera House (Nick Norton, manager): A most attractive and well played bill is being presented this week. Large audiences greeted Gardner's Legion of Honor.

Hyde and Behman's Theatre (E. D. Gooding, manager): The patrons are enjoying a treat this week. Tony Pastor and company are delighting audiences which severely test the capacity of the house.

Academy of Music (E. A. Wier, manager): Two operatic favorites have sung their farewell in Brooklyn. The first was Gerster, who, on Monday evening, appeared as Amina in Sonnambula, supported by the Strakosch company. The second, Clara Louise Kellogg, delighted her hearers as Leonora in Il Trovatore. These favorites were enthusiastically received.

BROOKLYN, E. D.

Novelty Theatre (Theall & Williams, managers): Mary Anderson is playing to crowded houses. Genevieve Ward in Forget-Me Not next week.

CHICAGO.

For the week of 10th we have had Robson and Crane, Edouin and wife, Ada Gray, Mitchell's Party, My Geraldine and Against the World. Theatrically speaking, business has been fair—that is, making an average; for while Robson and Crane and Edouin have drawn crowded houses, Ada Gray and the Mitchell Party have been exhibiting to shadows on the walls. The public were right. Theatre goers want their dollar's worth, and, as a rule, in this class of entertainment, judged discriminatingly.

Hooley's Theatre (R. M. Hooley, manager): Willie Edouin and wife, supported by John Mackay, Mr. Powers, Marion Elmore, Lotta Belton, May Stevens, Sylvia Gerrish and W. Smith, gave Dreams; or, Fun in a Photograph Gallery. As usual, the company entertained their audiences handsomely. Miss Atherton still sings "Over the Garden Wall," but all her other specialties are changed, and it is questionable if for the better. But that, after all, is a matter of individual taste. A new act, very pretty and capable of much variety under the manipulation of so clever an actress as Miss Atherton, takes the place of her song and dance. A picture frame, draped, is placed so that the lady sitting behind it shows her head and bust in various guises—such as Buffalo Bill, Rip Van Winkle, Mary Anderson and Fritz. This is well received. In the act Edouin is the photographer, and tries very hard to be funny, but the effort is too apparent, and therefore fails. It is reported that he will, after Monday, take Mackay's place as Pickleback. Mackay is to add himself to the list of star comets in a "piece" of his own. Another offering for the sun to burn up. Next week, 16th, Galley Slave.

Haverly's Theatre (J. Fitzsimmons, assistant manager): The Dromios (because they are so unlike) appeared as Cato Dove and Sergeant Buster. The play, Forbidden Fruit, produced plenty of laughter. There is one fault very glaring in the cast, which could not be well amended, except by rewriting the play. There's too much Robson, or not enough of Crane, in the scenes. For coming week, 16th, Our Bachelors and Sharps and Flats are billed. For week after, 23d, My Partner.

Grand Opera House (John A. Hamlin, manager): Ada Gray played to her lithographs, which is not profitable nor pleasant. That is to say, her agent lithographed largely the city, "6,000 put out;" the pass payment for this accommodation produced a fair number of auditors, who were of course liberal applauders. Having played in Chicago, however, the lady can now advance on "the provinces." The Boston Ideal company follows 16th for two weeks. The selections are—for first week, Fatinitza, Bells of Corneville, Musketeers, Patience, Pirates of Penzance, Mascotte and Pinafore; Whitney to sing Captain Corcoran, which is the Boston way to put it, perhaps.

McVicker's Theatre (J. H. McVicker, manager): The Mitchell Pleasure Party had nearly all the fun to themselves. The party is competent and clever, but Our Goblins is so worn out it will not attract. A much more sensible thing would be for Mr. Gill to cast the company in some one of those rough and tumble musical farces he used to give when stage manager for McDaniels in Cheyenne, way back in the "'Seventys," when that place was a new railroad town of the deepest dye. The World follows. Jimmy, the Morris dancer, is here in advance. His leisure hours are spent in preparation for "the great event of me life me boy. Yes, and if I don't stun them, there's no virtue in Indian clubs." "What do you mean, Morrissey?" "Mean! Well, do not give it up to a living soul. I bathe now every morning and swing Indian clubs to put myself in good condition when I take Sir Clement Huntingford at my benefit." "But what training is that for acting?" "It gets my pores open, and, you know, as I can't act the inside off of a door knob, I can jump, walk on my hands, and do a rough and tumble act with any of the boys. We're to have specialties on the steamer, and there's where I'm going to make my point." This modest and deserving young man is "working himself" to deserve more than, perhaps, he's likely to get. Unhappily "Dismal Jimmy" is too reticent by far. The only time he was ever known to waste words was at a funeral, where he would talk to the corpse, "for," as he explained afterwards, "be Heavens, that young fellow there used to be on the Press, and he might come to life again." He's a careful youth is "Dismal Jimmy."

Olympic Theatre (James Meade, proprietor): Mr. Meade, the new proprietor of this theatre, has inaugurated a complete system for correspondents at his place, so that all information obtainable this week are outside points; the most noticeable being that he is playing a piece which pirates the advertisement of The World.

Items: The Academy had a successful week with My Geraldine.—A good variety show is given at the Lyceum.—At the Criterion is to be produced 16th The Stranglers of New York, with an olio. Jolly Bachelors follows Galley Slave.—Chispa, the recent California success, is by Slosson Thompson, one of the dramatic critics of the Chicago *Morning Herald*. The play is full of strong and consistant dramatic situations, and the dialogue is everywhere good. It is a better play than M'liss or The Danites.—The Chicago bureau for Madison Square will be closed May 1. Klaw is to travel with Hazel Kirke company, No. 1. Marc's campaign against the play pirates in this city has been short but sweet—for him.—It is denied that there is any trouble between Miss Ober, of the Boston Ideals, and Mr. Martin, her former partner.—Fred Warde closed his season of thirty-two weeks at Joliet. A party went from here to be present at the wind-up. Mr. Warde goes out starring again next season.—O'Leary's Matinee (of which THE MIRROR makes mention) is the humorous portion clipped from a play written by a gentleman of this city.

NEW ORLEANS.

Academy of Music (David Bidwell, manager): Ford's English Comic Opera company 9th commenced a two weeks' engagement. Mascotte, Patience, Olivette, Billee Taylor, and Manola have in turn been presented, the last-named for the first time in this city. The troupe numbers no special stars among its members, but is very evenly-balanced and clever. The Misses Bockel and Stembler and Messrs. Denham and Fitzgerald are all conscientious and deserving artists. Manola proves to be a very pleasing musical comedy, full of bright airs and sparkling dialogue. The annual benefit to Fred. Mauberret, the popular treasurer, will take place 14th, and will also be the last night of the season.

PHILADELPHIA.

Chestnut Street Opera House (George K. Goodwin and Fred Zimmerman, managers): Emma Abbott opened on Monday night to a large house. Operas have been crowding in on us for some time past, and some of them haven't been any too successful. The Italian opera last week at the Academy was not a brilliant success, and Maurice Grau did not draw crowded audiences; but Emma Abbott is always sure of a welcome. The Chimes of Normandy was given on Monday, to be followed by the Bohemian Girl, Patience, Olivette, Maritana and Martha.

Haverly's (W. H. Morton, manager): Michel Strogoff was produced on Monday night with F. C. Bangs as the Courier of the Czar. The ballet is fine and the scenery excellent. The burning of Irkutsk is very realistic.

Walnut (George K. Goodwin and S. F. Nixon, managers): Maggie Mitchell has a week's engagement as the Little Savage. L. R. Shewell and B. Fulton Russell render efficient support.

Arch (Mrs. John Drew, manageress): Joseph Jefferson began the week as Rip Van Winkle.

Items: Forepaugh's Circus is the dread of the managers this week.—Barnum's Circus next week, and the managers won't breathe easy for some time yet.—Hearts of Oak will be played at the Walnut next week, One Hundred Wives at the Opera House, and M'liss at the Arch.—The American Theatre has closed. It didn't pay the managers, and judging from reports, it didn't pay the actors either.—Wood's Museum brought out The Princess of Bagdad on Monday night, under the direction of ex-Manager Morley, of the Chestnut. Miss Lillie Hinton makes a capital Princess.—At the Eighth the attraction is The Skeleton Hand.—The National is playing a sensational drama called Dead to the World, and the Grand Central a local sensation called Lights o' Philadelphia, winding up with a can-can.—Cinderella will be produced at the Academy on Saturday under Constantine's management.

ALABAMA.

EUFAULA.

Shonter's Opera House (P. H. Morris, manager): Harry Pease's Dramatic company 10th to poor business.

COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Milton Nobles closed 8th to a good week's business.

Palace Theatre (Ed. Chase, proprietor): Arrivals: Mabel Pearl, Mattie Sommers, May Vernon, Sadie Hasson. Ethel, the Mysterious Blonde, is the afterpiece. Large business. Leavitt's Gigantean Minstrels 17th, week.

Armory Hall: Remenyi Concert company 15th, three nights.

CONNECTICUT.

BRIDGEPORT.

Hawes Opera House (Hawes and Keeler, manager): The World was produced for the first time in this city, 12th, by the Boston Theatre company, to a delighted audience of fair numbers. Emma Abbott Opera company 15th gave two fine performances—Martha in the afternoon and Lucia in the evening. The audiences were very enthusiastic. Neil Burgess in Widow Bedott 17th, to an amused audience that entered into the fun of the piece. Booked: Passing Regiment 19th; Hearts of Oak 20th; San Francisco Minstrels 21st; Genevieve Ward 22d.

Item: Mr. George F. Thorn, representing himself as the advance of Marie Prescott, booked that lady for May 10. He hung about the city for two days, and then induced a well known citizen to endorse a check he had for $96.50. The check came back protested. As he will doubtless try the same game elsewhere, managers should be on the lookout for him.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Lillian Cleves Foote, to a poor house, 11th. The Danites to a large house, 12th. John A. Stevens in Unknown, to a packed house, 15th, being a benefit to our popular manager.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Anthony and Ellis' U. T. C. came 10th and 11th, drawing good houses. Miss Lougee as Topsy deserves mention. The Cleves-Foote company in New Magdalen 12th drew only a handful of people. The performance was below mediocrity. The World 13th, 14th and 15th was well put on to good business. The raft scene and the Lumley of George Griffith were two of the best things of the season.

Grand Opera House (C. Peck, proprietor): Joseffy had the evening of 14th to himself, Mme. Bellini not appearing as advertised. Business was good. Haverly's Mastodons 18th; Anna Dickinson 24th; Buffalo Bill 29th.

New Haven Opera House (Minnie Cummings, lessee): Happy Hours company 11th performed The Hermit to good business. Passing Regiment 18th.

American Theatre (Press Eldridge, manager): Manager Eldridge's benefit 14th was a bumper, as he deserved. New faces 17th are Bryant and Saville, Lillie and Ella Esmond, Sellon and Burns, Maggie Bursell, Mr. and Mrs. Jerrie Cohan.

Items: The Kiralfy Black Crook will give four performances at Carll's, opening 17th.—For the opera of Penikese 24th and 26th, Arthur Le Clerq and the Yale boys are working night and day.—Ryan's Circus opens the season here 22d.—Our Rink, managed by F. H. Benton, closes 21st with a fancy dress carnival.

WATERBURY.

Opera House (Jean Jacques, manager): Frank Mordaunt in Old Shipmates 11th, to light house; Sol Smith Russell in Edgewood Folks 15th, two performances to good houses. Booked: The Boston Theatre company in The World 19th; Buffalo Bill 26th; Anna Dickinson 28th.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Denman Thompson to immense business 13th; Anthony and Ellis' U. T. C. 14th to fair business.

DELAWARE.

WILMINGTON.

Opera House (Jesse Baylis, manager): Frayne in Mardo 15th to good business. Crabb's Benefit (local) 11th to large house. Strakosch Italian Opera company 15th in Trovatore, to small business. Booked: The Tourists 24th.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Joseph Jefferson played a very profitable engagement last week, giving Rivals and Rip Van Winkle. The Audran Opera company this week in Olivette, Snake Charmer and Mascotte. Strakosch Opera company next week, giving La Sonnambula 24th, with Gerster as Amina; Faust 25th, Clara Louise Kellogg (her farewell appearance) as Margherita; Il Trovatore at matinee 26th, Leslino as Leonora, and Il Barbiere evening, with Gerster as Rosina. Ada Gray will fill out the week.

Ford's Opera House (John T. Ford, manager): Tourists last week to fair business. My Sweetheart company this week. Hess' Acme Opera company 24th announces The Widow, Olivette, Mascotte, Fra Diavolo and Chimes of Normandy.

Capital Theatre (Jake Budd, manager): A strong specialty programme is offered this week.

Items: Our Boys was well rendered at Lincoln Hall 15th, for benefit of Eva Henderson, under the direction of Minette Thompson, with an amateur cast. Sara Mannypenny, a new aspirant for histrionic fame, made a successful debut.—The World's Museum company opens at Odd Fellows' Hall 17th.—Pirates of Penzance and Pinafore will be given at Lincoln Hall 28th and 29th for benefit of St. John's Mite Association, Herndon Morsell, Eva Mills and E. B. Hay appearing in the principal parts.—Barnum has paper up for May 1.

ILLINOIS.

BLOOMINGTON.

Durley Hall (Tillotson and Fell, managers): Frederick Warde, 11th and 12th, in Virginius and Damon and Pythias, to small audiences. Booked: Hyde and Behman's Star Specialty company, 27th.

Opera House (Tillotson and Fell, managers): Barney McAuley; 14th, to a fair audience. Booked: Corinne Merriemakers, May 2.

Items: Henry Aveling and O. W. Blake, of the Fred Warde company, have joined Grace Cartland for the Summer season.—Hassenwinkle's Ideals close a season of thirteen months on the 22d. Hassenwinkle is doing well in spite of his name.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Hoey and Hardie in Child of State 11th, and Smith's U. T. C. 12th, to only fair houses. Adams' Humpty Dumpty 14th to average house. Hazel Kirke 15th.

FREEPORT.

Wilcoxon's Opera House: T. D. Wilcoxon, manager): Hasenwinkle s Ideals played here 12th and 13th in A Celebrated Case and Led Astray to light business. They disband 22d at Bloomington, Ill.

JOLIET.

Opera House (E. S. Barney, manager): My Partner to a large and well pleased audience, 8th. Muldoon's Picnic to crowded house, 10th. Frederick Warde closed season here 12th and 14th, to only fair busioess. C. H. Smith's Two Orphan combination to good house, 15th. Coming: Our Goblins, 17th; Howarth's Hibernica, 18th and 19th; King and Castle's Comedy company, 22d.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Hoey and Hardie in Child of the State matinee of 8th, and A Priest's Vow in the evening to undeservedly poor business. Barney McAuley 11th to good business. Booked: George S. Knight 17th; Adams' H. D. 20th; John McCullough 22d.

INDIANA.

EVANSVILLE.

Opera House (Thos. J. Groves, manager): Oliver Dowd Byron combination 12th to fair business.

Apollo Theatre (John Albecker, proprie- Fair business last week. Attractions this week: Madge Austin, J. Arthur Doty, John F. Byrnes, Miss Helene, Pauline Ames, The Shepherds, Charles W. Young. Coming: Coup's Circus 29th.

FORT WAYNE.

Academy of Music (J. Scott, manager): Jaunscheck in Mother and Son 8th to a fair house. Booked: Charlotte Thompson 18th.

Item: Frank C. Cooper, city editor of the *Daily Gazette*, assumes the management of the Hoey and Hardie combination September 1.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Adams and Forepaugh's Humpty Dumpty 11th and 12th to good business; Sam Devere in Jasper 13th and 14th. Coming: Eric Bayley's Comedy company in The Colonel 20th, 21st and 22d; Lawrence Barrett in Yorick's Love, Richelieu, Rosedale, David Garrick, and Pendragon 24th. Wednesday evening souvenir photographs of Mr. Barrett will be given to each lady present.

English's Opera House (Will E. English, proprietor): Harry Meredith and company in Ranch 10, 14th and 15th, to good business both nights. This house will be closed during the coming week.

Item: The Zoo and Bijou variety theatres presented excellent bills to large business during the past week. The attractions for the week to come are first-class in every respect.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Janauschek in Mother and Son 10th to moderate business. Adams' H. D. company gave an excellent performance to a packed house.

Item: Maybury, Pullman and Hamilton's United Mastodon Shows will pitch their tents 26th.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): Madison Square Hazel Kirke company drew a large and well-pleased audience 8th.

Crystal Palace (J. Slider, manager): Fair variety performance this week.

Items: Nothing booked for next month.—Mayberry, Pullman and Hamilton's Circus is heavily billed for 21st.

RICHMOND.

Grand Opera House (Dobbins Bros., managers): Byron in Across the Continent 15th; house packed. Charlotte Thompson comes 17th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): George H. Adams' H. D. 15th to good business. Booked: Mr. and Mrs. George S. Knight 20th.

Atlantic Garden Theatre (P.M. Shumaker, proprietor): Business good.

Items: Coup's Circus is billed for 27th.—The Oliver Doud Byron troupe stopped over 14th en route to Greencastle, Ind.

IOWA.

BURLINGTON.

Grimes' Opera House (R. W. Washburn, manager): Nothing this week.

New Opera House (George A. Duncan, manager): Coming: Adams' H. D. troupe 18th; John McCullough 20th in Virginius.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): A large audience greeted Duprez and Benedict's Minstrels 7th; Frank E. Aiken's Dramatic company commenced a week's engagement 10th to moderate business. Genevieve Rogers, the leading lady, is a very clever little actress. Booked: Haverly's Strategists 22d; Rentz' Minstrels 26th.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Hasenwinkle Ideals appeared 14th in Celebrated Case to fair business; Led Astray and Frou-Frou 15th and matinee. Florence Herbert Dramatic company open 17th in Lost and Won, week.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Duprez and Benedict's Minstrels, 11th. to standing room only. Lawrence Barrett, May 3d and 4th.

Academy of Music (Wm. Foster, manager): Booked: Prof. Woollett's Opera company in Pinafore, 21st and 22d.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Robson and Crane in Our Bachelors 6th to crowded house. Janauschek comes 14th; Duprez and Benedict's Minstrels 17th; John McCullough 21st; B., W., P. and W.'s Minstrels 25th.

KANSAS.

ATCHISON.

Corinthian Opera House (R. Heim, agent): Swedish Lady Quartette, assisted by Minna Wright, elocutionist, to poor business. Haywood's Minstrels 19th; Oscar Wilde 22d; Globe Dramatic company 24th to 1 week.

LAWRENCE.

Liberty Hall (J. P. Ross, manager): John A. Stevens' Comic Opera, Jolly Bachelors, 10th to poor business. Remenyi 11th to good house. Booked: Rentz Minstrels 18th; Oscar Wilde 21st.

LEAVENWORTH.

New Opera House (D. Atchison, manager): Remenyi gave a grand concert 10th to a large audience. The Jolly Bachelors 11th and 12th to business only. Booked: Oscar Wilde 19th; Leavitt's Rentz Minstrels 20th.

TOPEKA.

Crawford's Opera House (Lester Crawford manager): Remenyi in concerts 12th to a full house. Stevens' Jolly Bachelors heavily billed for 17th; Oscar Wilde 20th.

Theatre Comique (W. H. Green, manager): Several new faces this week. Afterpiece is Patients.

MAINE.

BIDDEFORD.

R. Falls Celebrated Case 13th to fair house. Barry and Fay's Muldoon's Picnic booked for 27th. Collier's Banker's Daughter May 3; Tom Keene 22d.

Item: Mr. Arthur Moulton played Jean Renaud, on very short notice, very acceptably. He is engaged with Chipman's Checkered Life company which opens at 5th Avenue Theatre in May.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Cary concerts, 12th and 14th, have been postponed on account of illness of Miss Cary. Celebrated Case, 14th, to poor house. Booked: Denman Thompson, May 2d; Chanfrau in Kit, 15th.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): Genevieve Ward in Forget Me-Not came for two performances 14th and 15th, and her audiences witnessed some of the finest acting ever seen on our stage.

City Hall: Stockbridge played The Boston English Opera company in Patience 13th, before two big houses.

MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): Skiff's Minstrels 10th to light house. Mr. Mason, of the company, received a very nice banjo from Chelsea friends. All the Rage 11th pleased a small audience. Leavitt's Rentz Santley company 14th to a small audience.

LOWELL.

Music Hall (Simons and Emery, lessees): The Rentz Santley combination, 11th, to a full house. Collier's Banker's Daughter, 12th, to large house. Genevieve Ward, 13th, to a moderate house. Muldoon's Picnic, 15th, to large business.

Huntington Hall (H. A. Rugg, manager): Atkinson's 10th, to poor house.

LYNN.

Music Hall: Barry and Fay in Muldoon's Picnic 10th to good business; Genevieve Ward in Forget-Me-Not 11th to a small but refined audience; Leavitt's Rentz-Santley troupe 15th to good business. Coming: Hyde and Behman's party in Muldoon's Picnic 20th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Barry and Fay's Muldoon's Picnic company 11th to immense business; receipts, $550. By the withdrawal of the Garnella Brothers from the company a very good feature of the olio is missed. All the Rage 13th to a small but highly-pleased audience. Coming: Collier's Banker's Daughter 17th; Brignoli Grand Concert company 22d; The Professor 24th; Anthony and Ellis' U. T. C. company 27th; The Jollities 28th.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): The Danites 14th and 15th to a fair business. The play was given in first rate style by a company very evenly balanced. Lizzie May Ulmer as Nancy Williams and as Billy Piper was excellent, and was called before the curtain several times. Booked: Rooms for Rent 18th; Sam'l of Posen 19th; Skiff's California Minstrels—return visit, 20th; Anna Dickinson 21st; Evangeline 26th; George Holland in The Colonel 28th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Lenoir, manager): Halleck's Muldoon's Picnic 10th to light house. Denman Thompson in Joshua Whitcomb 11th to big house. Sol Smith Russell in Edgewood Folks to fair business. Lilliputian Opera company 15th to light house. Booked: Herne's Hearts of Oak 17th; Haverly's Minstrels 20th; Passing Regiment 22d; Rice's Evangeline 25th.

TAUNTON.

Music Hall (A. B. White, proprietor): Rooms for Rent combination 11th to a small house; Providence Opera company in Patience 12th to a fair audience; Atkinson's Jollities 13th to a large house. Booked: The Florences in Mighty Dollar May 1.

WALTHAM.

Music Hall (R. B. Foster, manager): John A. Stevens in Unknown 11th to small house; Atkinson's Jollities 15th, under management of J. A. McLane, to large house. Booked: Joshua Whitcomb 24th; Banker's Daughter 26th.

WORCESTER.

Music Hall (R. M. Reynolds, manager): The Banker's Daughter combination gave a fine entertainment to a good house 10th. Denman Thompson as Joshua Whitcomb 12th to a packed house. Booked: Rentz-Santley company 17th; Barry and Fay's Muldoon's Picnic 18th; Genevieve Ward 19th; Buffalo Bill 20th; Gorman's Church Choir in Patience 22d.

MICHIGAN.

ALBION.

Albion Opera House (M. C. Moore, manager): Fanny Davenport in School for Scandal 15th to the largest house of the season.

DETROIT.

Whitney's Grand: The past week was a busy one at this house. Monday and Tuesday evenings the Kennedys occupied it, and gave their delightful Scotch entertainments. Wednesday and Thursday Lotta as Bob was the attraction, and an immense business was done. For the first time in a long time has "standing room only" been displayed at the box office, and Lotta has the honor of being the star to bring it forth. The new play was voted a success, and Lotta——! well, Lotta was Lotta—that is all any one can say. The company supporting her, and managed by our former townsman, E. E. Kidder, was an admirable one. The last two nights of the week and Saturday matinee the Boston Ideals crowded the house, presenting Fatinitza, Mascotte, and Pirates. This standard organization is as popular as ever, and Detroit is evidently "mashed" upon it. One thing is lacking to still make it a perfect one, viz.: a first-class contralto. Adelaide Phillipps' place is still vacant. Lizzie Burton does very well, but has not draught enough to sail along with Marie Stone, Whitney, Fessenden et al. Mrs. Rice-Knox, Jeannie Winston, or that grand artiste, Annie Louise Cary, would make, with the above named three, an unrivaled quartette. This week: Frank Mayo as Davy Crockett, three nights; Kate Claxton in the Two Orphans balance of the week.

Detroit Opera House: Bartley Campbell's most successful play, My Partner, was played before large and enthusiastic audiences the latter half of the past week. The company was not materially changed from that which presented it here last. Louis Aldrich and Charles T. Parsloe, proprietors, are to be warmly commended upon the able manner in which they enforce both themselves and their company to "enter in" upon the play. The piece was never better played than during this engagement. Week of 17th, Hanlon Brothers (who have dropped the Lees end of their name).

Item: Manager White's annual benefit took place Monday night at the Detroit to an immense house. It was a worthy testimonial to a worthy manager. Harry Miner's Comedy Four was the attraction, which also filled out a very successful week at the Park. This week, Hyde and Behman Star Specialty company.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, lessee and manager): The Templeton Opera company in Olivette, 10th to moderate business; the performance merited better patronage; Fay Templeton as Olivette was especially good. The company return in September. Aldrich and Parsloe in My Partner, 11th and 12th, before fair sized audiences. Lotta presented Bob, 14th, to an immense house. Booked: Smith's U. T., 15th; Charlotte Thompson, 21st and 22d; Frank Mayo, 25th.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): C. H. Smith's U. T. C. 11th to big business. Charlotte Thompson billed for 19th.

LANSING.

Buck's Opera House (M. J. Buck, manager): Fanny Davenport in School for Scandal 11th to good business; the finest entertainment of the season. Kate Claxton 12th to fair but very appreciative audience. The Fay Templeton Comic Opera company in Olivette 14th.

Item: Again your correspondent on behalf of the theatre-goers of this city and its vicinity, wishes to thank Manager Buck for the superior attractions he is presenting.

MINNESOTA.

MINNEAPOLIS.

Academy of Music: T. W. Keene 13th, 14th and 15th to full houses; performance 14th for benefit of Minneapolis Press Club. Booked: Robson and Crane 24th, 25th and 26th.

Prince Opera House: Prof. Martino 13th, 14th and 15th to fair business. Booked: Renfrew's Pathfinders May 24, week.

Items: The Phosa McAllister company have gone to Winnipeg for an unlimited season.—Minneapolis is coming to be a popular Summer resort for members of the profession. A large number are expected to remain here after the close of the present season.

ST. PAUL.

Opera House (Charles Hains, manager): W. Keene played a successful engagement of four performances; presenting Macbeth 10th; Othello 11th; The Fool's Revenge and Richard III. 12th to very large and fashionable audiences. The Madison Square Theatre company No. 2 in Hazel Kirke 13th to a splendid audience. Belle Archer, a handsome and attractive actress, made a decided hit as Hazel. Charles Wheatleigh's Dunstan Kirke and Herbert Archer's Arthur Carringford were finely given and liberally applauded. Robson and Crane 27th, 28th and 29th.

MISSOURI.

HANNIBAL.

Mozart Hall (W. D. Waller, manager): B. McAuley 12th to only a fair house.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): John McCullough 10th and 11th to fair business first night, better second. Booked: Oscar Wilde 18th; J. A. Stevens' Jolly Bachelors 19th and 20th; Edouin's Sparks 27th; Frank E. Aiken and Genevieve Rogers 29th.

NEBRASKA.

OMAHA.

Boyd's Opera House (R. L. Marsh, manager): The most notable event of the season was the engagement for two nights of John McCullough and his excellent company in Virginius 12th, and Gladiator 13th. Though the scale of prices was raised, he was greeted by large audiences, who gave him a reception that was an ovation. Kate Forrest and Edmund Collier were exceptionally favored. Booked: The Jolly Bachelors 21st and 22d.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Leavitt's Rentz Santley company gave a very pleasing entertainment 13th to a good house. Collier's Banker's Daughter combination, with fine scenery and excellent company, gave satisfaction 14th to a fair house. Hill's All the Rage 15th drew a rather small audience; company good. They closed their season here. Billed: Genevieve Ward in Forget Me-Not 17th; John T. Raymond 21st; Denman Thompson 26th; Boston Theatre company in The World 27th and 28th.

Smyth's Opera House: Billed: Barry and Fay Comedy company in Muldoon's Picnic 26th.

NEW JERSEY.

JERSEY CITY.

Academy of Music (W. H. Brown, manager): Haverly's Opera company in Patience 10th, 11th and 12th to good business. Counsellor Scoville's lecture on "Guiteauism" 13th was not a success. Green Room Fun 17th, 18th and 19th; Haverly's Minstrels 20th; Crossen's Celebrated Case 21st and 22d.

NEWARK.

Grand Opera House (Leonard Gray, manager): Haverly's Patience 14th to a good house.

Park Theatre (Leonard Gray, manager): Tony Pastor 14th to a large audience. Jacques Kruger was inexpressibly funny as a boating swell, and the balance of the show was excellent. Patience matinee 15th, by the Haverlys, who moved up from the Grand; evening, the Mascotte, in a rather slip-shod style; the houses were good.

Item: Henry Brogan, late tenor of the Hess Opera company, is singing in a church choir in this city temporarily.

ORANGE.

Orange Music Hall (G. P. Kingsley, manager): Prof. Theodore F. Root and family rendered a miscellaneous programme and Box and Cox, to good house, 13th. The San Francisco Minstrels crowded the hall, and rendered their Patients, 18th. Green Room, 22d; The Professor, 28th.

Item: Miss Augusta Roche, of the Standard company, played Lady Jane with an amateur company, 12th.

TRENTON.

Taylor Opera House (John Taylor, manager): Hyde and Behman's Star Specialty company 10th to a good house. Jarrett and Palmer's Uncle Tom 11th to a good house. Tony Pastor's company 15th to a large house.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manageress): The ever popular Vokes 10th and 11th to good business. Madison Square Hazel Kirke company, No. 1, 12th and 13th. Edwin Booth as Richelieu 14th; Saturday matinee as Iago, and Saturday evening as Hamlet. Of Mr. Booth's assumption of these roles nothing need be said, and of the support, with the exception of Bella Pateman, the least said the better. The engagement was a pecuniary success, as those who were obliged to stand can testify. Joseph Murphy 17th and 18th—benefit night for Mrs. Leland, who will appear as Kate Donivan in Shaun Rhue, with Murphy in the title role. Haverly's Consolidated Mastodon Minstrels 21st and 22d.

Tweddle Hall (Wm. Appleton, Jr., manager): Boston Ideals sang Bohemian Girl 10th to a large and appreciative audience. Booked: Sol Smith Russell in Edgewood Folks, under the auspices of one of our crack military companies; Hague's British Minstrels 19th and 20th.

Music Hall (George E. Oliver, manager): Tony Pastor and company 11th and 12th to only fair business. Herne's Hearts of Oak, booked for 13th, 14th and 15th, canceled dates on account of the illness of James A. Herne. Coming: Anna Dickinson in Hamlet 20th; Rentz-Santley company 22d.

Levantine's Theatre (F. F. Levantine, manager): A continuance of good houses. Coming: Langdon and Allison's Specialty company week of 17th.

AUBURN.

Opera House (G. A. Towers, manager): Hague's Minstrels gave a superior performance 12th to $500 house. Jarrett and Rice's Fun on the Bristol 14th to good business. Vokes Family 15th to light business.

BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): Bennett and Moulton's Juvenile Opera company in Magic Slipper 10th; Chimes of Normandy 11th; pleasing performance to fair business.

BATAVIA.

Opera House (H. C. Ferren, manager): George Holland in The Colonel 14th to a fair house. Booked: Fanny Davenport 25th.

Item: Manager Ferren left last week for New York to make bookings for next season.

ELMIRA.

Opera House (W. E. Bardwell, manager): F. S. Chanfrau 12th to very poor business.

Items: Edgewood Folks and Cole's Circus are billed for the 25th.—Anna Dickinson in Hamlet 17th.

ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): White and Parsons' Comedy company 12th. Snelbaker's Majestics 13th to large house.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Brooks and Dickson's World, 8th to fair audience. George Holland in The Colonel, 12th.

Item: Forepaugh's Circus is announced for May 10.

KINGSTON.

Music Hall (W. H. Freer, manager): Rooms for Rent is booked and splendidly billed for 19th; Celebrated Case 20th. Manager Freer has made arrangements for the appearance of all the Madison Square companies. Haverly's Mastodons are also booked.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Gus Williams in Our German Senator 10th drew a light house; Snelbaker's Variety company 15th to good house. Billed: Geo. Holland in The Colonel 17th; Lotta in Bob 20th; Prof. Cromwell 24th, one week.

OGDENSBURG.

Opera House: Crossen's Celebrated Case 10th, business fair. Henrietta and Frank Chanfrau in New East Lynne and Kit, 15th, business good, audiences delighted. Sol Smith Russell in Edgewood Folks 25th.

Item: Ogdensburg can now boast of one of the finest Opera Houses in the State, and hereafter it will be a good show town for first class attractions only. W. S. McKean who for a number of seasons has acted as advance, treasurer, and business manager for Mr. C. D. Hess, has taken up his residence here, and would like to hear from first class attractions for next season.

ROCHESTER.

Grand Opera House (Joseph Gobay, manager): Hague's Minstrels 10th and 11th to fine business. Booth appeared in Hamlet 12th to crowded house. Mahn's Opera company balance of week to fair audiences. Booked: Rice's Surprise Party 21st and 22d.

Corinthian Academy of Music (Arthur Leutchford, manager): Professor Cromwell's Illustrated Tours in Europe did a fine business during the entire past week. Booked: Lotta 18th and 19th; Haverly's Opera company balance of week.

RONDOUT.

Sampson Opera House (Phil Sampson, proprietor): Lillian Cleves Foote in The New Magdalen 14th, to a light house, but giving a good performance. The company return 22d under the anspices of Cornell Hose company. Booked: Leonzo Brothers in Avenged 17th; Crossen's Celebrated Case 19th; Hi. Henry's Minstrels 31st; Helen Coleman Widow Bedott May 5, after which the house will be closed for repairs.

SYRACUSE.

Grand Opera House (L. E. Weed, manager): The Boston Ideals, afternoon and evening of 12th, produced Fatinitza and Musketeers to large and cultured audiences. The Ideals are always heartily welcomed in Syracuse. Hague's Operatic Minstrels gave a good performance 13th and 14th to large business. Jarrett's Fun on the Bristol 15th to good house.

TROY.

Griswold Opera House (S. M. Hickey, manager): Herne's Hearts of Oak company pleased large audiences 10th, 11th and 12th. Manager Hickey had a benefit 13th, when Jarrett's Fun on the Bristol company appeared. The attendance was large, and showed Mr. Hickey's efforts in catering to Trojan theatre-goers are appreciated. The Madison Square Hazel Kirke company, No. 1, drew largely 14th and 15th. Coming: Haverly's Opera company 17th and 18th Rentz' Minstrels 19th; Joseph Murphy 20th, 21st and 22d; Haverly's United Mastodons 24th.

Rand's Opera House (Preston and Powers, managers): James F. Crossen's Celebrated Case company had a fair attendance 13th, 14th and 15th; Julia Coventry's benefit 12th was numerously patronized. Coming: Hague's Minstrels 21st and 22d.

UTICA.

Utica Opera House (Theo. L. Yates, manager): Fun on the Bristol 10th to a good audience. Boston Ideals Opera company 11th in the Musketeers to a large house. Edwin Booth as Hamlet 13th to $2,100. The Vokes Family 14th to fair house. Billed: Hague's Minstrels 17th and 18th; Mahn's Opera company in Boccaccio; Lotta 24th as Bob; Haverly's Consolidated Mastodon Minstrels 25th.

OHIO.

BELLEFONTAINE.

Grand Opera House (Opera House Co., managers): Frank Mayo in Davy Crockett 12th to large house.

CLEVELAND.

Euclid Opera House (L. G. Hanna manager): B., W., P. and W.'s Minstrels are especial favorites here, and they succeeded in drawing fair audiences last week. Their programme was of the usual average excellence, and embraced several refreshing novelties. The house will be closed this week. Joe Jefferson, 24th, in Rivals and Rip Van Winkle. Haverly's United Mastodons, May 1, 2, 3; Boston Ideals, 4th, 5th and 6th.

Academy of Music (John A. Ellsler, manager): The Gosche Hopper combination returned 10th, and presented One Hundred Wives to moderately good house; the play is full of interest, and is cleverly acted by handsome Hopper and his capable support. Hoey and Hardie three nights of this week. Harry Miner's Comedy Four ditto; Lillian Cleves, 24th, 25th, 26th; Kate Claxton, 27th, 28th 29th; Frank Frayne, May 1, five nights; Rentz Minstrels, 6th.

Items: The May Festival, 9th, 10th and 11th, is beginning to excite great interest. St. Paul and The Messiah are to be sung, with Cary, Osgood, Whitney and Toedt as soloists.—Cole's Circus is due here May 1 and 2.—DeWolf Hopper intends to star next season in a revised version of Freaks.—The Philharmonic Orchestra is gaining a deserved popularity. They play at Kent, O., 28th.—Manager Gaul played the One Hundred Wives combination this week over his new circuit, which includes the towns of Fremont, Norwalk, Elyria, Painesville and Ashtabula.—Theodore Thomas will not visit Cleveland this Summer, his time being all filled with engagements elsewhere.

CANTON.

Opera House (Louis Schaefer, proprietor): Nothing this week. Coming: Lee and Rix's Celebrated Case combination 15th; Hyde and Behman's Muldoon's Picnic 17th; Tony Denier's Humpty Dumpty combination 21st; C. L. Davis' Alvin Joslin combination 25th.

COLUMBUS.

Grand Opera House (Col. Theo. Morris, manager): The engagement of Charlotte Thompson 11th and 12th was very successful. She appeared as Jane Eyre and Miss Multon to enthusiastic audiences. Coming: Smith's Double U. T. C. 21st and 22d.

Items: Miss Vickers' benefit 13th was well patronized, and netted the little lady quite a neat sum.—Lee and Rix's Celebrated Case company play at Comstock's 21st and 22d, and Boston Ideal Double U. T. C. company 24th and 25th.—Sells Brothers' Circus begin their tenth annual tour here 19th and 20th.

NEWARK.

Opera House (J. H. Miller, manager): Julia A. Hunt in Florinel 11th to fair house.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): The Hess Acme Opera company, with an unusually strong cast, gave Chimes of Normandy 10th and Mascotte 12th to only moderate business, owing probably to the appearance of Lotta in Bob, who was greeted with a packed house. Frank Mayo in Davy Crockett 14th and 15th to light business. Kate Claxton 17th—only attraction billed for present week. Leavitt's combination, booked for 19th, having canceled, Aldrich and Parsloe and Oliver Doud Byron next week.

Items: Frank Mayo plays a two weeks' engagement in San Francisco in August, giving Crockett and Streets of New York.—Spencer H. Cone, advance for Kate Claxton, was in town 11th.—Robson and Crane are announced for May 4.—John McCullough will return May 12 in The Gladiator.—Frank Mayo gave each lady attending his performance Saturday evening a souvenir in the shape of an elegant cabinet size photo of himself, with the programme printed on the back.—B., W., P. and W.'s Minstrels passed through Sunday morning en route to Chicago. Milt Barlow stopped over to visit his mother, who resides here.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., manager): Charlotte Thompson in Jane Eyre 14th, for benefit Urbana Guards, to poor business. Guernsey-Listemann Concert company comes 21st.

PENNSYLVANIA.

ALTOONA.

Harry Meridith in Ranch No. 10, 11th and 12th, to very large audiences. Pauline Markham in A Celebrated Case, 13th and 14th; small houses. Billed: Frank I. Frayne in Si Slocum, 19th; Chas. L. Davis, Alvin Joslin, 22d.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): A portion of Snelbaker's Majestics 11th to fair house. Gorman's Church Choir company sang Patience 13th to good business. Booked: Danicheffs, 18th; Hundred Wives, 21st; Herrmann, 25th; Fay Templeton, 28th.

COLUMBIA.

Frank I. Frayne in Si Slocum 14th to a full house. The Tourists 17th.

ERIE.

Park Opera House (Wm. J. Sell, manager): George Holland and company in The Colonel 11th drew large house. Fanny Davenport in School for Scandal 15th to usual large business. Booked: Lotta 17th; Fay Templeton Opera company 19th; Miner's Little Four 20th.

EASTON.

Opera House (W. M. Shultz, manager): Celebrated Case by a queer company advertising Pauline Markham, who did not appear, lost money 12th. Gorman's Church Choir company sang Patience to the best house of the season, 14th. Coming: Danicheffs, 17th.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE,

EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY, PROPRIETORS.

SUBSCRIPTION.

One year.....$4.00 | Six months.....$2.00

ADVERTISING—Fifteen cents per line. Professional Cards, $3 per quarter. Transient advertisments must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & CO., American Exchange, 449 STRAND, LONDON, W. C., and the AMERICAN EXCHANGE IN PARIS, 35 BOULEVARDE DES CAPUCINES, PARIS, where THE MIRROR is kept on sale in the Press and News Departments.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches.

Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

ENTERED AT THE NEW YORK POST OFFICE AS "SECOND CLASS MAIL MATTER."

NEW YORK, - - - - APRIL 22, 1882.

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Arthur, Paul	Hatton, Ella
Adele, Helen	Holloban, J. M.
Alliger, James H.	Hauk, Minnie
Atkins, Louis	Howell, E. C.
Aveling, Mrs. Henry	Hawley, Victor J.
Bell, Arthur	Janauschek, Mme.
Bishop, C. J.	Leonzo, Harry
Bendix, Theo.	Lester, Billy
Booth, Agnes	Lorraine, Emma
Burkley, John W.	Leland, Matt
Busch, Charles W.	Leach, Phineas
Baker, Annie	Lewis, William M.
Brown, George W.	Lytelle, W. H.
Billini, Laura	Leone, H.
Baldwin, Ada S.	Merlon, C.
Benton, W. G.	Maylin, Joseph P.
Brown, F. A.	Mahn, H. B.
Bangs, Frank	Mitchell, W. C.
Butler, Tessie	Mordaunt, Frank
Barton Fred. B.	Malone, John T. (?)
Barnes Elliott	Mendsen, Nellie
Beard, Frank	Malloy, John, Jr.
Bock, Fred	McCormick, J. B.
Carson, Emma	Mackaye, Steele (1)
Cannon, M. P.	Mitchell, J. J.
Chizzola, Manager	Otis Clara
Curtis, Frank	Oates, Alice (2)
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Chapin, Charles E.	Pulsifer, Chauncey
Cleveland, Emma	Primrose, G. H.
Crabtree, George	Palmer, Minnie
Colton, Harry	Peake, Louisa
Carrington, Abbie	Pendleton, Frank
Chase, Clara J.	Paul, F. W.
Campbell, Wm. H.	Quigg, J. Travis
Chester, Amy	Robertson, A. B.
Clapham, Harry	Russell, S Vincent
Cavendish, Ada, 2	Rogers, Katherine
Coombs, Jane, 2	Rauch, Frank
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Crompton, W. H.	Rhinehart, Prof. S.
Chase, Arthur B.	Raymond, John T.
Crossen, Manager	Rhea, Mme.
Don, Laura	Rogers, Jno. R.
Duffield, Harry,	Reed, Rolland
Davis, C. L.	Raymond, Louise
Dayton, Lillian	Smith, John P.
Dunlap, Mattie	Seaver, L. M.
DeBonaz, John	Stuart, E. M.
DeHaven, Claude	Stevens, Ed A., 2
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Edwards, Will.	Stockton, Richard
Elliot, Wm. J.	Shea, John
Ellis, H. Wayne	Skinner, Otis
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Ferguson, Mattie D.	Tillottson, J. K.
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Greaves, Estelle	Vandyke, Elma
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Grau, Mr.	Vokes Family.
Gotthold, J. N.	Wing, Charles A.
Green, Charles	Williams, H. A. B.
Gorman, Manager	Whitehead, Ed J.
Griste, Charles B. (2)	Wilson Godfrey
Galvin, Mary	Wooderson, J. L.
Good, Lizzie	Willie Edouin comp'y
Gaylor, Charles	Woodhull, H. S.
Iroms, Harry	Wolfsohn, Henry
Howith, Belle	Williams, Frank (4)
Harris, Hamilton	Wiley, Lem

The New York Mirror has the Largest Dramatic Circulation in America.

The Press, Miss Mather and Mr. Hill.

Some years ago a young woman succeeded in obtaining an audience with Edwin Booth. She wanted him to hear her recite. Strange to say, he graciously consented to listen. The result was the tragedian was won over to the opinion that she was a genuis. Never had he heard such impassioned reading before. Here was that long-expected arrival—the Coming American Actress.

Mr. Booth engaged the young woman to play small parts in his company. She made her appearance after careful preparation. She was an utter failure, and her services were no longer wanted by the actor who honestly believed he had discovered a dramatic treasure. Since that time the aspiring novice has sunk back into the obscurity from which she had fondly dreamed of emerging.

This insignificant episode, which has probably been forgotten by Mr. Booth himself, is recalled to our remembrance by several articles in a small Western contemporary that have been brought to our notice, pointing out an alleged similarity between an imaginary case of the same nature as the one we have indicated and that of the young tragedienne, Margaret Mather. This paper prophesies disaster for Mr. Hill's star for no other reason, it would seem, than that she has evinced extraordinary talent in advance of her professional debut, and it hurls its puny contempt upon the critics who have been so reckless as to endorse the young lady, supplemented by an ill-concealed hint that these critics have been bought up wholesale by Mr. Hill.

We have already forecast Miss Mather's triumph, and our readers, who are aware of the conservative attitude we usually adopt in regard to untried plays and players, understand that we would not apparently jeopardize whatever force our judgment may possess by such a prediction, unless we had conscientious and well-sustained grounds for believing it would be completely justified. What we have said in this particular we can now repeat with redoubled force, because not a week passes by but that we are in receipt of intelligence concerning Miss Mather's remarkable progress in the art she is about to profess. The fact, also, that Mr. Hill, a manager of rare foresight and discrimination, has unbounded faith in his protege's future and has already made great outlays of cash upon the preliminary details of the venture, looks like business—does it not? No one will accuse this gentleman of being a sentimentalist or a person who stakes a small fortune on a day-dream. He is heartily in earnest; he feels that his new star will create a furore; he is investing large sums of money in a project that he confidently expects will pay him roundly in return.

The charge of our small Western contemporary that Mr. Hill has bought up the critics is almost too absurd to call forth a reply. But still it gives us an opportunity to effectually stop the spread of such an idea or anything akin to it. Mr. Hill has never asked a newspaper for a notice of himself or any of his various companies in his life. The only official publications in the papers have been those which have appeared in their advertising columns, contracted and paid for at so much per line. Everybody who knows Mr. Hill knows he is in no sense a press "worker." When he had secured Miss Mather's services for a term of years he placed her amidst such surroundings as he deemed proper, where she might advantageously pursue her dramatic studies. Early in last Summer he invited a number of friends, actors and journalists, whose private judgment he valued, to hear Miss Mather recite. They responded, and the journalists devoted columns to expressing their honest admiration of what they were pleased to call her genius, as our readers remember. Mr. Hill did not ask for those notices, nor did he pay or offer to pay for them. In Boston, Chicago, Rochester, Cincinnati, St. Louis and elsewhere the same programme was repeated, Mr. Hill introducing Miss Mather to his friends without requesting, perhaps without desiring, that notoriety should result to his star therefrom. The press of these cities unanimously seconded the verdict of THE MIRROR and the other New York journals, and even went to greater extremes of glowing praise. But Mr. Hill did not ask this public display. It was wholly spontaneous, and every journalist who committed himself to Miss Mather will thus testify. So much for our contemporary's flippant charge of "bribery"—an accusation exceedingly contemptible, implying, as it does, a general venality among the brethren of the pen in all the large cities of the East and West.

In the meantime, the press has taken a united stand in Miss Mather's favor. If she succeeds we will all enjoy the realization of our predictions; if she fails—and in Mr. Hill's prudent lexicon there has hitherto been no such word as fail—our small Western contemporary will have the satisfaction of knowing that its solitary opinion, based upon mere speculation, was substantiated in violation of the views of all the influential newspapers on this side of the Mississippi. However, there is little danger of such an improbable event. Because Mr. Booth made a mistake in thinking he had a prodigy, instead of a person without the slightest qualification for the stage—because others have been similarly misled, it does not follow that Mr. Hill and the newspapers have erred also in probing Miss Mather's capabilities and discovering in her wonderful dramatic powers the presence of a great genius.

An Absurd Custom.

The London dramatic papers are engaged in an intereresting discussion regarding the propriety of dispensing altogether with the incidental music which is used to heighten the effect of certain highly wrought passages in modern plays. This is a misuse of music; its employment is both illegitimate and inartistic, and we hasten to add our protest against the continuance of the custom. Actors say that it is of assistance to them in rendering their audience pliable to the emotion with which they are expected to sympathize; which is quite true. But this is about the only argument advanced in its favor that is worth while considering. "What if incidental music be inartistic?" asks the actor, "Nobody minds such a little thing as that. With the aid of the soft tremolo of violins I can make my audience feel and respond to the sentiments I express, whereas without it they would be adamant."

Does this prove anything except that the actor is deficient in the power of illustrating his art, and that his acting goes for naught unless accompanied by the scraping of a fiddle?

The fact is that the thoughtless introduction of the orchestra without regard to time or place is destructive of illusion—the first essential of a genuine theatrical performance. The actor who cannot draw tears or awaken enthusiasm without the help of muffled strains or chords ought to step down and out from the profession.

If the drama and its accessories are to be degraded to the level of mere sensualism we have nothing to say. In that case not a single theatre-goer would raise the slightest objection to Lester Wallack going into doublet and hose or Sara Jewett into tarletan skirts and tights for all the parts they play—that would, perhaps, fill and please the eye; nor would they demur if the managers placed little boys on each side of the stage to violently swing censers of incense right and left throughout the performance, to counteract the chronic smell of escaping gas—that would equally fill and please the nose. Truly there is as much—or as little—reason for the use of such purely sensual adjuncts as for the staccato "picking" of a fiddle when ye villain makes his entrance, or the thump of the big drum when ye lady fayre is rescued from his clutches by ye hero bolde. People who are blessed with brains expect to exercise them, more or less, when they go to the theatre, and to these, if not to the passive, thoughtless portion of the public, the incidental music impresses them as being neither more nor less than a rank abomination inimical to the fundamental principles of theatric art.

This sort of music, by the way, has not the slightest apology for its existence. It was originally introduced for purposes of economy, and not, as is very generally supposed, to add effectiveness to dramatic representations. In the days of the early English stage there were but a small number of theatres regularly licensed by the sovereign power for the performance of plays. Troupes of vagabond strollers, unable to pay the large sum necessary to purchase a royal permissive patent, avoided the letter of the law by accompanying their exhibitions with the fitful music of one or more instruments, thus escaping the payment of a license and enjoying the same immunity from taxation accorded to musical shows. Plays thus presented were called melodrames (from the Greek word for music and the French word for play); hence the origin of a word which in these times has a very different significance.

There is no such economical argument as the above for the support of such an absurd and inartistic custom now; but there is little hope that it will go down into disuse until the public realizes and makes a stand against its ridiculous continuance.

Mapleson's Little Game.

Now that Patti is sequestered safely out of hearing in London, the gallant "Colonel" Mapleson begins to insinuate that he has secured the diva for next season; that she was dissatisfied with Mr. Abbey's management of her tour; that she will appear here with "Her Majesty's" Opera company only; that the terms are agreed on but the contracts have not yet been signed, etc. Mr. Abbey has been interviewed regarding Mapleson's statements; he denounces them as false in every particular. Patti will come over to the manager who found her in distress, rescued her from a set of men who had got her business affairs into a discouraging snarl and then crowned her tour with the brilliancy and success it deserved. She will sing at the Grand Opera House with a grand opera company, which means dismay to "Colonel" Mapleson and his queer vocal crowd. Patti said she would play in America under no other management than Abbey's, on the deck of the steamship a few moments before her departure. There is no reason for supposing she will not keep faith implicitly with her manager, even if it entails "Colonel" Mapleson's again breaking faith with the public.

The British officer's claim in regard to Patti was a bold advertising dodge. He knew perfectly well that he could not get her, and that the fact would be brought to light sooner or later. He was bold enough to imagine that his design would not be exposed until it had worked more or less benefit to the business of the supplementary season which is being dragged out at the Academy. But he did not take Mr. Abbey into his calculations. That gentleman has publicly branded Mapleson as a deliberate falsifier—a conclusion which we have been privately forced to entertain for some time. Then Mapleson subsided into silence, for the game was up and he did not want any more free advertising of the sort Mr. Abbey had obliged him with. Meanwhile, we would advise the latter to get rid of Mr. Franchi, Patti's former agent, with celerity. We are inclined to think that he was mixed up with Mapleson's empty free advertisement. Patti's prospects for next season are glorious. No one can equal her in opera, and supported by Del Puente and the capable artists Mr. Coppleston is now engaged in securing abroad, Mr. Abbey will have things all his own way, just as if the "Colonel" and his groggy scheme had never existed.

EDWARD F. NOYES, ex-Minister to France; John Simpkinson and Otis C. Hall, all of Cincinnati, propose to get up a Shakespearean Dramatic Festival next Fall, to last one week, at Music Hall in that city. These gentlemen formed themselves into an organization and appropriately chose C. S. Bragg as treasurer. A guarantee fund of $40,000 has been subscribed. Booth, Barrett, McCullough, Jefferson, Fanny Davenport and Mary Anderson are announced as participants. People who know nothing about dramatic art or artists should keep their meddling fingers out of the profession, because they and their Dramatic Festival can do it no good. The utter impracticability of their plans is evident in their using the names of Mr. Booth and Miss Davenport—both of whom will be in Europe on the date of their ridiculous exhibition. It is not at all probable that Mr. McCullough, Mr. Barrett or Mr. Jefferson, for the sake of Cincinnati art, will consent to comply with the demand that will be made upon them. They are stars which shine separately. Combination performances of the kind proposed are simply interesting to the curiosity-seeker.

THERE is a lull in the donations to the Actors' Fund just now, which gives the treasurer and committees time to devise a permanent organization. The proposition to amalgamate the old Dramatic Fund with the Actors' Fund is not feasible. The former is so tied up and hampered with red tape that it would not be desirable to combine the two even were it possible. The Dramatic Fund cannot be turned into the Actors' Fund, and we should strenuously oppose any attempt to reverse the process. The old Fund is merely a mutual benefit association, which is a sort of life insurance scheme on a small scale. It is intended to benefit its subscribers, and even in this respect it has proved abortive.

Alma Stuart Stanley.

On our first page this week we publish a striking portrait of Alma Stuart Stanley, who has made a decided hit as Willie Spratley in Youth at Wallack's. Miss Stanley is a very beautiful woman, and she has created a most favorable impression as an artiste in this community. Her stage career was begun nine years ago at Hull, England. At various times she played with Mr. Phelps, Mrs. John Wood, and George Neville. Her experience in burlesque, comic opera, legitimate comedy, and the more serious walks of the drama, has been great for a woman so young as she is. A more charming performance of a male character by a female than that of Miss Stanley, which may now be seen at Wallack's, we do not remember. Her professional future here is very bright.

Personal.

LEAVITT.—This is M. B. Leavitt, one of the richest men in the profession. It is his boast that he never owed a dollar in his life—possibly because it never was necessary. He will sail for Europe in search of more attractions next month.

TEARLE.—Osmond Tearle will leave for Europe June 5.

CHERIE.—Adelaide Cherie will continue as the bright star of Barnes' successful melodrama, Only a Farmer's Daughter, next season.

OUTRAM.—Leonard S. Outram will go to England for the Summer, leaving by the *City of Rome* Saturday. He does not go out with Warde next season, but will accept another offer now under consideration.

HENDERSON.—Mrs. William Henderson and her daughter, Miss Henrietta, returned from abroad Sunday. They will leave for their place at Long Branch to-day. Mrs. Henderson's play, Almost a Life, has been accepted by the manager of the Olympic Theatre, London.

CARPENTER.—Mr. Sam Carpenter, of the Pennsylvania Railroad, has removed his office to 849 Broadway, where the accommodations are better and the location more accessible than in the old place. Theatrical people going to Philadelphia patronize the Pennsylvania almost exclusively, because for safety, despatch and comfort its service is unrivalled.

The Germania Theatre Lease.

Rumors were again set afloat last week that there was trouble between Mr. Ad. Neuendorff and Lester Wallack regarding the lease of the Germania Theatre, and articles calculated to affect the former's credit and to represent Mr. Wallack as unjustly exacting as to the terms of the lease were published in journals inimical to both gentlemen. A MIRROR reporter in search of the facts was accorded a view of the original contract and the recent correspondence between the parties, and is enabled to definitely set at rest the false reports and damaging statements referred to.

Mr. Neuendorff secured the theatre at a low rental conditional upon three points of importance to Mr. Wallack. One was that at no time during the seven years for which the lease was executed should the theatre be advertised as "Late Wallack's." As Mr. Wallack was about to open a new theatre under the old name, which had become a valuable title in the sense of a commercial trade mark, this was insisted upon as an important condition; so important, indeed, that, when recently an amateur company, which gave a charity benefit at the Germania, advertised it, without Mr. Neuendorff's knowledge, as "Late Wallack's," Mr. Moss called formal attention to it—solely, however, as a legal guard against future violations of the contract.

A second consideration was that the sum of $10,000 should be paid in advance as security for rental. Mr. Moss says that it so remains, invested in Government bonds, and Mr. Neuendorff has never failed to pay his rent, nor has he asked any reduction of it, nor for time in which to pay it.

A third consideration was, that for seven years no performance of any sort—dramatic, operatic or otherwise—should be given at the Germania in the English language. Larger offers for the lease from English managers were refused on this ground alone. Patti recently sang "Home, Sweet Home" in English as an encore, on permission of Mr. Wallack, asked for by Mr. Abbey and Mr. Neuendorff. This indicates the stress laid upon this restricting clause.

Mr. Neuendorff recently wrote to Mr. Wallack at Boston, stating that he had a proposition from responsible parties, not named, to lease the theatre for the Summer months for the production of certain operas to be done in English, including The Mascot, Pinafore, Patience, Claude Duval, etc.; and adding that he, Mr. Neuendorff, could save his rent for four Summer months, during which the theatre would be otherwise closed, if granted permission to thus sub-let. Mr. Wallack referred the letter to Mr. Moss, his treasurer, who at once communicated with Mr. Neuendorff, and the negotiations resulted in Mr. Moss giving the consent asked, without consideration other than a specification that this violation of the contract should in no way prejudice Mr. Wallack's rights in the future to restrict performances to foreign languages. And so, under this arrangement, there will be a Summer season of English opera at the Germania by one of the several troupes now traveling.

Mr. Goss' Funeral.

Tuesday morning the funeral services of the late Edward W. Goss were held at his late residence, 138 East Fifteenth street, and were conducted by the Rev. Dr. Allen, of St. Augustine's Episcopal Church. The pall-bearers were: Tony Hart, John Wild, James Tierny, Edward Walker, Robert Duncan and Archie Stalker. The funeral was very largely attended, the deceased being very popular, among those present being noted James Fox, late business partner of Goss; Messrs. Edward Harrigan, John Cannon, Nelse Waldron, Welsh Edwards, R. S. Martin, J. H. Girvin, Harry Fisher, John Hart, Harry Sanderson, J. B. Lewis, Ed. Mack, J. H. Daly, Captain Brogan, and members of the Comique company; New York Lodge of Elks and Vooth Pleasure Club—all of which deceased was a member. The floral offerings were very handsome, a large broken column of white roses, with the word "Rest" in violets across the column, and a very neat memento from the members of the Comique company, being a large floral chair emblematic of the place left vacant by the decease of Mr. Goss.

Letters to the Editor.

MR. WALD SPEAKS.

NEW YORK, April 17, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In regard to the card published in last week's issue, from Frank Williams, Miss Katherine Rogers' manager, allow me to state that the same was entirely gratuitous and undoubtedly published without that lady's knowledge. If Mr. Williams had consulted Miss Rogers before writing it, he would have learned from her that she and myself had frequently met, and negotiations were at one time in progress between us, looking forward to a dramatic enterprise in which I was to have made an English debut in the part of Narcisse, with Miss Rogers as Pompadour. The item of your reporter, however, in a previous issue, in which he states that arrangements had already been made with the lady, was erroneous, and was based upon the remark I made to him that perhaps Miss Rogers would now consent to assume the position spoken of.

Respectfully yours,

ADOLPH WALD,

334 East Twenty-first street.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet
—LOVE'S LABOR'S LOST.

Fred Leslie writes me a chatty letter from his pleasant little box on Shardeloes Road, London. His time has been completely given up to rehearsals, acting, balls, horse and boat races, and divertisements of a similar character. "The Avenue Theatre," he writes, "is a 'daisy;' the company (myself excepted, of course) a 'lily,' and the management a 'sunflower.'" For these æsthetic synonyms please read 'positive,' 'comparative' and 'superlative.' Burke, the sunflower, is pressing for an extension of Leslie's engagement, offering as bait more money than Comley and Barton. Henderson—who is at loggerheads with Burke—is fishing with a bigger worm still on his hook. He wants Leslie for the title role in Planquette's opera, Rip Van Winkle. The handsome young actor has taken to oils; he has completed a head of Irving, and is oiling the hair of Harry Paulton.

* * *

From the same welcome source I learn that Charles Warner does not intend visiting the States next season; but Paulton does, coming among us as a showman and lecturer. Leslie thinks Aldrich and Parsloe might visit London with great profit and renown. He concludes by inviting me to a lawn party on Thursday last, an invitation I shall of course accept with pleasure.

* * *

By the bye, speaking of London, I hear that Miss St. Quinttens, a very charming and capable prima donna, is coming out here shortly. She should not remain long disengaged.

* * *

I hear that Mrs. John Drew (Josephine Baker) is dangerously ill, and that doubts are entertained of her recovery.

* * *

Edwin Booth and daughter gave up their special palace car at Buffalo with the intention of re-occupying it at Worcester. While being sent to the latter place the car jumped off the track and was badly damaged. There was no one on board, and the accident was therefore unattended by injury or loss of life. Mr. Booth probably owes his life to abandoning the car at Buffalo.

* * *

As he was on the point of sailing for London, Saturday week, John S. Clarke's daughter, Miss Dollie, was suddenly prostrated with rheumatism, and the comedian was compelled to defer his departure. He has booked for passage on the 28th inst., and will leave on that date if Miss Clarke's health permits.

* * *

Mr. Clarke, through Harry Wall, asks me to contradict the interview printed in last week's MIRROR, in which Mr. Clarke was made to say that he had secured an interest in Drury Lane Theatre. In justice to Mr. Clarke I am glad to retract the false report, which was furnished by an over-zealous reporter, who has lost his position as the result of the exercise of his imaginative talents. He claimed that the information was received from Joseph Murphy, of Philadelphia—a statement which I am inclined to believe is true.

* * *

Mr. Booth says the use of his name in the matter of the Cincinnati Dramatic Festival was entirely unauthorized by him. Of course.

* * *

Gus Harris is making a good thing out of the run of Youth at Wallack's. D'Oyly Carte takes ten per cent. of the gross for royalty, which amounts to about $500 a week.

* * *

William Winter did not write the criticism of Far From the Madding Crowd in Tuesday's *Tribune*. He was at Booth's Monday night; for he is always loyal to the tragic drama and his friend, Edwin Booth. The objectionable criticism was penned by an editorial writer on Mr. Reid's paper. By the way, the Union Square is literally Far From the Madding Crowd this week—the crowd seems to be surging to Booth's pretty exclusively.

* * *

A contemporary says that Twenty-second Street is the most æsthetic thoroughfare in New York, because it is 22 (two-two). Wrong. Twenty-first street takes the sunflower, because it's 22 all but. See?

NEWS IN INTERVIEWS.

Bartley Campbell on Play Thieves.

"It is splendid work," Bartley Campbell lately said, "that THE MIRROR is doing in exposing the play thieves. And its effect will be not only to punish the rogues and deter bogus combinations and managers from pirating plays, but it will educate actors and others to a higher appreciation of the rights of property in manuscripts.

"You can really have no idea," he continued, "what strangely lax ideas actors have of an author's rights. Of course, each representative of a part, however small, recognizes and insists on your admitting first that he saved your piece on the opening night; then that he really created the part by a vile gag or two, and made the piece. Then, by the same process of reasoning, upon no more absurd basis, he concludes that he is entitled to use your play whenever he wishes. Some years ago I met Harry Linden, the actor—you remember him—after he had made a trip to England, and after the first salutation he said, 'Campbell, you used to think I couldn't play The Virginian.' 'Yes,' I said, 'and I think so still.' 'But I have,' said he, 'played it all over England, and made a great hit in it everywhere.' 'Oh!' said I, 'you have, eh? Harry, where did you get the manuscript?' 'From Chicago,' said he; doubtless from one of the gang the MIRROR has been exposing. And he went on to tell me in detail about his starring in England with it, his great success in the part, and without the slightest apparent consciousness that he had been illegally using property dishonestly obtained from the thief who had robbed me by making a copy. And to cap the climax, what do you think he told me when, with a view to securing my property, I asked Linden what he had done with the manuscript? 'Oh!' said he, 'when I was coming away I gave it to a Manchester actor named McDonald. He had taken a great fancy to the part, and as he was a devilish good fellow I just *gave* him the manuscript!' And he had an idea—an honest, conscientious notion—that he had done the handsome thing by the "devilish good fellow" McDonald. But that's not all. There's an anti climax! He turned hastily to me before I had recovered from my astonishment, and said: "By the way, Campbell, I promised McDonald to send him some of your American printing for the piece—small bills and the like. Where can I get some?'

"I'll tell you another case of the same sort, happening here, at home. I was delayed several hours once in Bloomington, Illinois, and of course went to the theatre. I was attracted by the announcement that The Wife's Victory, a $5,000 prize drama, written expressly for Miss Melissa Breslau, was to be played. I had never heard of actress or play, and I was anxious to see what sort of material unknown Western geniuses paid $5,000 for. I was even so anxious that, when the box officer told me he didn't know me and wouldn't pass me, I paid seventy-five cents to see it. The first lines I heard were strangely familiar, and I soon saw and heard that it was my Fate—a pirated copy. I have since heard of the same piece being done as Maple Cottage, Divorce, and Married Not Mated.

"Of course, it would not pay me to go all alone into a crusade to punish all these rogues; but I should be glad to combine to help along the prosecutions begun under THE MIRROR'S advice. By the way, the Actors' Fund scheme was also another capital stroke of dramatic journalism. I am glad to see THE MIRROR makes itself a dramatic *newspaper*. If you continue to do that you will frequently have to print sixteen pages."

Retrospective and Prospective.

The neat little boudoir of Miss Sara Jewett was invaded by a MIRROR reporter on Friday last. Miss Jewett cordially greeted the reporter, and invited him to a seat in a luxurious Turkish chair. In response to a leading question the lady said: "It strikes me that you, who are out in the world all the time, should be sufficiently posted without coming to such a secluded body as myself for professional news."

"But there are many things going on behind the curtain——"

"Which," she interrupted, "would be rather unprofessional to reveal."

"Ah, but an actor or actress is not entirely restricted in giving his or her views upon the productions in which he or she is publicly associated or interested. For example, how do you like the idea of playing in one piece a whole season?"

"To speak plainly, it is very repugnant to us. It is a humdrum sort of life, and there is absolutely no opportunity for advancement. The character I am playing in Lights o' London is distasteful, if for no other reason than its monotony, and I dread when evening comes and I have to go to the theatre."

"Is it not less wearing upon the mental energies than to have to study a new part every night."

"Nowadays new parts are not studied every night. That would be the other extreme—equally objectionable. Professionals of the present day scarcely know what it is to have to study two or three new parts a week. For myself, I prefer a frequent change of bill; I like to work harder and have better opportunity to expand what ability I possess. This one-piece-a-season business, I am inclined to believe, is the sole cause of so much questionable talent upon the stage to-day. Hard work inspires ambition, and ambition gratified is the *sine qua non* for which we would all like to strive. I regret the managers of the present are doing so much—unwittingly, perhaps—to deteriorate the drama rather than to exalt it."

"To change the subject, do you go to California with the Union Square company?"

"Yes; although I was a long time in concluding to do so, on account of the distance. Yet I am very anxious to see California and be among the people who are so proverbially warm-hearted to strangers."

"What pieces will the company play?"

"Daniel Rochat, Banker's Daughter and Lights o' London."

"When do you leave?"

"On the 7th of August; first playing brief engagements in Brooklyn and Boston."

The Kerry Gow Star.

"Well, I suppose you bring in your usual yearly amount?" said a MIRROR reporter inquiringly to Joe Murphy, the stage Vulcan.

"More, my boy, this season than ever. My business has been unusually good."

"Kerry Gow still remains a bonanza, eh?"

"Well, yes. The people like it, and I guess I'll give it to 'em as long as they want it."

"Any new plays for the future?"

"Several; but my present pieces seem to answer all purposes, and I shall probably continue indefinitely with them."

"Where do you spend your Summer?"

"That's a nice question to ask a Californian. Why, among the trout streams of the Pacific slope, of course. I leave here on the 8th of August, and in a week or so afterward I will be wading the mountain brooks with my hook and line."

"When do you return?"

"Oh, I'll be on time to bag the Eastern dollars next season!" and he twirled his cane and disappeared among the crowd of Morton House meteors.

Lady Jane's Troubles.

Augusta Roche, the lady whose admirable performance of Lady Jane contributed a full half of the success of the Standard production of Patience, has been dismissed from or has left the D'Oyly Carte company—the reader can judge which after hearing the lady's story. A MIRROR representative visited Miss Roche, who is at present under medical care, suffering from laryngitis.

"I was engaged by D'Oyly Carte for three years, in England," said the lady, "and at the end of the first twelve-month, at very short notice, came to this country to appear on the production of Patience. I was paid but a nominal salary, and knew nothing of the Summer gap in the American season. My success was very flattering, as you may know; but the disproportion of my salary compared with those of other principals in the company was not."

"Your relations with the company and the management had always been pleasant?" inquired the reporter.

"Not a ripple of trouble until some time after Mr. Carte's departure for England. Very naturally, I was dissatisfied with my salary, and I asked Mr. Carte for an increase. This was on the 20th of February. Mr. Carte acceded to my request, and almost doubled my salary—*apparently*. To explain, I was to receive two-thirds of the salary until the close of the season, and was then to receive one-third weekly during the Summer vacation. I do not care to mention figures; but you would be surprised at the liberality (?) of the Carte management were I to do so—of course, keeping in view the hit I had made as Lady Jane."

"But your engagement was made in England?"

"So it was; but there salaries are paid the whole year round. Here in New York I jumped into sudden popularity, and I believe that I should have shared a little in the pecuniary results of my own success. My friends—and I have made many since my arrival—are of the same opinion."

"How did the matter culminate?"

"Well, the salary was paid until the withdrawal of Patience, March 24, and then I was suddenly notified by Miss Lenoir to prepare to depart for England on the following Thursday. I was too ill to undertake the voyage, and my physician so certified. By consent of Miss Lenoir, on the off nights of Patience I appeared as Ruth in the revival of the Pirates at the Bijou. But Miss Lenoir charged me fifty per cent. of my money for the concession—even collected the second week's salary over my head and took her 'share.'"

"Then your connection with the Carte company is severed?"

"It is—by their own act. They stopped my salary, and I had to take legal means to get it. They have really tried to force me to return to England—to starve me into it, in fact. My physician says I cannot undertake the voyage for a month. My throat trouble almost caused a break in my voice at an entertainment at which I appeared at Orange a week ago. And the Carte management put an embargo upon the money due me for that. But when the facts were presented to one of the Messrs. Frohman, who had charge of the entertainment, he paid me at once."

"Do you intend to remain in America, Miss Roche?"

"I do—most decidedly. I am threatened with injunctions; but my legal adviser tells me not to worry. Of course, for some reasons, I am sorry for this break with the Carte management. Mr. Gilbert has always been my friend, and he had promised to write a part especially for me in his next opera. I have written Mr. Carte a detailed account of the trouble, and feel assured that he will not approve of the course of his agent here."

Our reporter afterwards learned that the salary paid Miss Roche by D'Oyly Carte was *forty dollars a week*!

Charles Frohman.

The younger of the Frohman trio has just returned from a prospecting tour through Canada, where he reports everything as lovely, and says that country will be a good field in which to work during the future. A reporter met him yesterday, when the following talk was had:

REPORTER—What did you do in Canada, Mr. Frohman?

FROHMAN—I took three men from our force, and sent them through the province, they reporting to me at, and I directing them from, Montreal. I found everything in such nice condition that we have decided to work the country throughout during the next season.

REPORTER—Do you think it will pay?

FROHMAN—Yes, sir. By working companies fitted to all sizes of towns, we drive out in a measure the thieves who are stealing our property; and yet we can make a profit in all of these towns, as the people are anxious for the originals in everything.

REPORTER—Did you receive any assistance from managers in small towns, where the "snide" attractions generally play?

FROHMAN—Yes. These men only play the false companies because heretofore they could not get the good ones; but our plan will do away with this state of affairs, and we will receive the assistance of nearly all local managers. The press too, are very hearty in their work of assisting us. Messrs. Jarvis, of the *Herald;* Colson, of the *Gazette;* Cloven, of the *Post*, and O'Connor, of the *Star*, used every effort to aid us in every way possible, and are fighting the thieves with as much vigor as if they had been educated in THE MIRROR school. Canada is a great country and the people are a great people. By-the-way, Hazel Kirke has just passed her 1,500th and the five companies are booked for 300 nights each next season, and it is good for——

REPORTER—Good-day, Mr. Frohman.

Osmond Tearle's Intentions.

A MIRROR reporter met Osmond Tearle in the Union Square Hotel on Tuesday, and of course wanted to know all about his future movements.

"When do you leave us for Merry England?"

"About the 5th of June."

"And when do you begin your starring tour?"

"On the 7th of August, opening at Aberdeen, Scotland. From there I go to Dundee, Glasgow (where, I am happy to say, I will play four or five weeks before Mr. Booth's advent in that city—elsewhere am I?), then to Greenock, Newcastle, Sunderland, Shields, Stockton, Middleboro', York and Liverpool. I will then lay off three or four weeks, during the Christmas holidays—you know this is an idle season in England—then I will tour through the South of England until June, 1883. I may come back to America in September."

"What will be your repertoire?"

"Hamlet, King Lear, Othello, School for Scandal, Macbeth, Richelieu, Richard III., Lady of Lyons and Money."

"Who will be your lady support?"

"Ethel Arden, who is now playing a starring engagement over the water."

"Can you make as much money in England as here?"

"As a star, yes—for I starred four years there and made considerable money. In the stock I can command much more here."

"What do you think of your prospects there now as a star?"

"Good. I have many letters from managers wanting me—because, I presume, I am a young man, and play the legitimate exclusively, and legitimate actors are scarce there. So I have every reason to believe I stand a good chance for both fame and money in my proposed tour."

Sydney and Florinel.

"We have just closed our first season of Florinel," said Sydney Rosenfeld, laying down his traveling-bag and wearily disengaging himself from his Spring ulster. "Julia Hunt has gone to her home in the West for the Summer. We are booked for next season in most of the important cities."

"How has Florinel fared?"

"Very well, and the reputation it has made will swell next year's receipts beyond doubt. As for Miss Hunt, she has established herself as a wonderful little actress of the romantic school. If her New York opening, for which negotiations are now pending, comes to a happy issue, you will find in her acting much that will interest and surprise you."

"As for yourself?"

"I have begun work on a play for Minnie Maddern, on which she has paid her first instalment. It will be called The Storm-Child, and will depict the fitful, impulsive nature of a young girl born in the Tropics, but raised in a calmer climate, where her disposition is misunderstood. It will be full of the quaint comedy in which Miss Maddern especially excels."

"How have Miss Hunt's company disposed themselves?"

"They will hang together and do a Summer season with my Dr. Clyde. They will take the road May 1 and tour Pennsylvania."

Sam B. Villa.

"I have come to town to buy a new carriage," said Sam B. Villa in answer to a question from a MIRROR reporter.

"Then you've had luck this season?"

"Yes; the best, by all odds, that I ever had. I closed my fourteenth season at Zanesville, Ohio, on the 1st of April, and shall spend the Summer on my little farm at Ridgewood, New Jersey, where I astonish the natives by my success at growing vegetables. They call me the actor-farmer down there. I've grown beets ten——"

"Do you propose any new departure next season?"

"Well, I think of extending my route as far South as Texas. The last few seasons I have principally played in Ohio, Pennsylvania and Indiana. M'chette, the new play written for Miss Wallace-Villa by Hon. L. Q. Jeffries, a prominent lawyer of Wooster, Ohio, has been well received wherever played. But we found Miss Multon our strongest card. Camille is also in our repertoire."

"What have you beside the emotional?"

"We top off with comedy-burlesque; but Miss Wallace Villa plays only in the serious plays. My little daughter Lucie and I appear in Pocahontas, Cinderella and Anne Bowlean. My daughter, who is but nine years old, is developing talent very rapidly, and is a great favorite on our route. She already fills the place of a soubrette in my company. I hope to have her make a metropolitan debut some day. But I'm in no hurry for a few years."

John M. Burke.

"Hello, John!"

"Hello, 'Looking-glass!' That paper of yours last week was truly a reflection of events theatrical, and I am proud of it."

"How's Old Shipmates?"

"Swimming! In fact, everything about the sea has to swim, else it will sink and be drowned, and as we are still on deck, and the deck is above water several feet, we are swimming."

"How is business?"

"Business is more than satisfactory, and our New England tour has resulted in the gathering of sufficient oil to grease the machinery, so that I have no fears of sailing through New York very smoothly in May."

"Are you making any changes in your company?"

"Well, I expect to make some changes before we open in New York, as I want to give one of the best casts in this city that has ever been seen. But here's a man I want to engage now. I'll see you again," and the great ex scout scooted.

Liberal Mr. Gordon.

Archibald D. Gordon is generally known in this city as a "ready writer"—especially of letters. He is, in fact, ready to write on any topic, and on both sides of any question; so ready, indeed, that he willingly writes on the same day two diverse statements regarding himself. In a recent trial in this city, with Gordon on the stand both as witness and plaintiff, the defendant produced a letter by Gordon threatening the exposure of a prominent gentleman's social peccadilloes if the said gentleman did not perform certain acts and desist from doing certain others. The gentleman was not one to submit to such dictation—to call it by no harsher name—and he sent his lawyer after the ready letter-writer, who, as he swore on the stand, at once complied with the demand to write another letter confessing that the first was not strictly true. On the stand he tried to justify the lying letter by showing how ready he was to write the true one—when compelled.

This ready letter-writer is also a very liberal man in his promises as well as his statements. He lately induced Col. W. E. Sinn, of the Brooklyn Park Theatre, to produce a play of which he was the alleged author, entitled One of Our People—a palpable imitation of Jessop's Jewish comedy. It was a lamentable failure, Colonel Sinn losing eleven hundred dollars on the piece in one week. But on the last night of the run (?) Gordon, in order, as he said, to compensate the Colonel for his losses in mounting the play so handsomely, wrote him a letter of thanks, embracing the statement that he (Gordon) and Augustus Harris of London were then engaged in preparing a melodrama for Drury Lane, London, and Wallack's, New York, and promising Colonel Sinn the sole right to produce it in Brooklyn. This compensation was very liberal—as a promise.

Theodore Moss was evidently very much agitated and unnerved when he heard the above statement of the promise to Sinn. He recovered his equanimity, however, after a moment's glance at a contract which he produced and read to the effect that in consideration of certain sums and conditions, D'Oyly Carte and Augustus Harris, of London, bargained and sold to Lester Wallack all and sole rights to perform a drama not then named or yet produced at Drury Lane Theatre; but being, at the writing and ensealing of the contract, in preparation by Augustus Harris in the cities of New York and Brooklyn!

Colonel Sinn will doubtless fully appreciate the liberality of Gordon when he sees this article.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

HARRISBURG.

Opera House (H. J. Steel, manager): Mlle. Rhea 10th to a fair house; Gorman's Church Choir in Patience 12th to a large audience: Frank Frayne as Mardo 15th to a full house. Booked: The Tourists 22d.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Anna Dickinson in Hamlet 11th to light business. She certainly did not make a hit. Pauline Markham in A Celebrated Case 12th to light house. Lillian Cleves-Foote in New Magdalen 15th drew light. Booked: Frank Frayne in Mardo 17th; Smith and Mestayer's Tourists 18th; Alexander Caufman in A Life's Mistake 19th.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Carreno-Donaldi Concert company 10th to poor business. Coming: Hazel Kirke company, No. 3, 17th; Jarrett, Palmer and Brown's U. T. C., 18th; Alex. Caufman in A Life's Mistake, 21st.

Item: The Carreno-Donaldi company close the season, 15th, at New Brunswick, N. J.

PITTSBURG.

Opera House John A. Ellsler, manager): Campbell's Galley Slave closed a successful week's business 15th. Annie Pixley in M'liss opens 17th for the week; Hoey and Hardie's Child of State 24th.

Library Hall (Fred A. Parke, manager): Jay Rial's U. T. party did a good business last week. Fanny Davenport opens 17th, and the prospects are good for a large week's business. Thatcher's Minstrels 24th.

Academy (H. W. Williams, manager): A good show to good business is the summary for the past week. Specialty company 17th for the week.

Harris' Museum (P. Harris, manager): The usual large business was done last week. The Roman Students are the attraction for week of 17th.

Fifth Avenue Museum (A. C. Hunker, manager): The receipts have materially increased; a good week's business was closed 15th. Rhoda continues for another week.

Items: W. C. Connelly, Jr., has been appointed press agent for the Fifth Avenue.—The Allegheny and Cleveland Baseball Clubs attended the performance of the Galley Slave 11th, by invitation.—Counterfeit tickets for the Academy have been discovered in circulation. An endeavor is being made to detect the guilty parties.—Harris' Museum will be greatly enlarged for next season.—The following telegram was received from Bartley Campbell 11th: "White Slave's receipts, $5,700. My greatest hit."—The New Orleans Opera Singers are giving concerts in this city and its vicinity.—W. Henry Rice, the burlesque lyric artist, and who is a native of this city, was in town last week.—Fanny Davenport will give a farewell souvenir performance 21st.—Forepaugh has the dead walls of the city literally plastered over with his pleasing posters. The show will be here the first week in May.—Our forthcoming May Festival promises to be a success.

PITTSTON.

Music Hall (W. D. Evans, manager): Anna Dickinson in Hamlet 13th to a good house. Booked: Union Square company in Danicheffs 22d; Fay Templeton 26th; the Knights May 6.

READING.

Grand Opera House (Geo. M. Mishler, manager): Madison Square Theatre company in Hazel Kirke 12th to good business; Jarrett and Palmer's U. T. C. 15th caught a big house. Booked: Smith and Mestayer's Tourists 19th.

Academy of Music (John D. Mishler, manager): Anna Dickinson as Hamlet did not give general satisfaction 10th; Frank I. Frayne's new sensation 12th to large house. Booked: Rice's Surprise party 17th; the Danicheffs 19th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Alexander Cautman in A Life's Mistake, 10th, to fair business. Anna Dickinson in Hamlet, 14th, to large business; Miss Dickinson received several recalls. Brooks and Dickson's World company, 15th, to large house.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): The Colonel 10th to a fair house.

Item: Sorry to report the loss of our fine Opera House, which was burned down on the morning of the 14th. Tony Denier's H. D. was billed for the Parshall 17th, but appeared at the Academy of Music.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Hazel Kirke, 10th, to large and appreciative audience. Mlle. Rhea, 10th, in Adrienne, to a fair sized and the most enthusiastic audience that ever entered the house; Mlle Rhea was called before the curtain after each act. Anna Dickinson in Hamlet, 12th, to a large, intelligent and delighted audience' Alex. Caufmann, 15th, in A Life's Mistake, to a large and very enthusiastic audience.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Charlotte Wayland in readings 11th to good house. Miss Wayland was the recipient of a gold medal from the Newport Artillery, for whose benefit she read some time since.

Item: Manager Bull has decided that next season no "snap" shows shall be allowed in his house. Also, shows are limited to two a week.

PROVIDENCE.

Opera House (George Hackett, manager): Buffalo Bill 17th and 18th. Neil Burgess' Widow Bedott 20th, 21st and 22d. Kiralfy Black Crook week of 24th.

Low's Opera House (William H. Low, manager): Coming: Frank Mordaunt in Old Shipmates 17th, 18th and 19th; Barry and Fay's combination completes the week.

Theatre Comique (Hopkins and Morrow, managers): Good show last week. First-class bill offered for this week.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): Banker's Daughter 13th to a large audience. Kellogg-Brignoli Grand Concert company 17th to light business.

WOONSOCKET.

Music Hall (S. C. Jameson, manager): Buffalo Bill 19th. He closes season 29th at New Haven, reopening August 29 in a new drama, Back in Twenty Days. Kiralfy Bros. Black Crook 21st.

TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Eric Bayley's Comedy company 10th, three nights, in The Colonel; business was extremely bad. After an absence of four years, Lawrence Barrett favored us 13th in Yorick's Love, presenting Money and David Garrick 14th; matinee, Rosedale; Saturday evening, Julius Cæsar. Mr. Barrett is a great favorite with our people, and after so long an absence he was greeted very warmly; business was excellent. With this engagement terminated the regular season at this house. A short season of opera will be given by Ford's company.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Madison Square Theatre company 8th in The Professor, to small but enthusiastic house. Mr. Gillette and Miss Bell Jackson were twice recalled. Mr. and Mrs. Chanfrau in Kit and East Lynne 17th and 18th; Barry and Fay's Muldoon's Picnic 29th; Collier's Banker's Daughter May 1; Grau's Opera company 15th.

VIRGINIA.

DANVILLE.

Opera House (Catlin and Walker, managers): Talmage lectured on "Bright Side of Things" 11th to full house. Zera Semon 12th for four nights to good business, and gave the most refined magical entertainment ever seen here.

NORFOLK.

VanWyck's Academy of Music: Audran Comic Opera company, 10th and 11th, to large business. Guernsey Listemann concert, 12th, to good business. Irene Percelle's Fifth Avenue company, 13th, to small business.

PETERSBURG.

Academy of Music (John B. Ege, manager): Guernsey Listeman Concert company, 11th, to good business. Charles L. Davis in Alvin Joslin, 14th, to only fair business. Rogers Comedy company, 25th.

RICHMOND.

Theatre (W. T. Powell, manager): Morton's Big Four Minstrels, 10th, to good business. Audran's Comic Opera company, with Catherine Lewis, opened 12th, and filled out the week to large audiences. The Snake Charmer, Olivette and the Mascotte were rendered.

WISCONSIN.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): Forbes' Dramatic company 8th to poor business. Grace Cartland 10th and 11th to fair business. Booked: The World 19th and 20th; Little Corinne 21st; Thomas Keene 24th; Hazel Kirke 26th; Frank Mayo 29th.

Lappin's Hall (Thomas Lappin, proprietor): Jane Coombs 7th to poor business, and returned 10th to fair business.

MADISON.

Opera House (George Burroughs, proprietor): Annie Pixley failed to reach us 8th owing to sickness. Little Corinne's Merriemakers, who have been booked for June 17 will no doubt for reasons best known to themselves not appear. T. W. Keene in Macbeth comes 19th, and Willie Edouin's Sparks combination 20th.

Item: THE MIRROR is on sale every Saturday morning at Mosely Bros.' and W. Parks' book-stands.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Annie Pixley as M'liss 10th, week, to fair business; Willie Edouin's Sparks company 17th, 18th and 19th.

Academy of Music (Harry Deakin, manager): Cartland-Murray combination 13th, 14th, 15th and 16th opened very light in Fanchon. Miss Cartland is a pleasing little woman. John Murray is a clever comedian. Corinne Merriemakers 20th, 21st, 22d and 23d.

Items: There is a movement on foot to erect a new Opera House of grand proportions. Should it prove successful, we shall have Jacob Nunnemacher as the manager.

CANADA.

BROCKVILLE.

Opera House (Geo. T. Fuiford, manager): John T. Raymond, 13th, in Fresh, the American, to a large and well-pleased audience.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): The Chanfraus 10th and matinee to fair business. Tom Thumb and company 14th, 15th and matinee to standing room only.

Academy of Music (Joseph Kneeshaw, manager): Royal Hand-Bell Ringers 10th and matinee to small audiences.

HALIFAX.

Academy of Music (J. Jack, Secretary): Baird's Minstrels 10th, 11th, 12th to crowded houses.

OTTAWA.

Grand Opera House (John Ferguson, manager): John T. Raymond in Fresh and Col. Sellers, 14th and 15th and matinee, to large houses.

Item: The Passing Regiment, booked for 12th and 13th, did not "pass" this way, and gave no reason for not doing so.

ST. CATHERINES.

Academy of Music (A. G. Brown, manager): Gus Williams in Our German Senator, gave a thoroughly enjoyable entertainment to fair business, 11th.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

AUDRAN COMIC OPERA CO.: Washington, 17, week; Cincinnati, 24, week; Philadelphia, May 1, week; Chicago, 8, week; Milwaukee, 10, 11, 12; Detroit, 13, 14, 15.

ACME OPERA CO: Baltimore, Md., 17, week; Washington, 24, week; New York, May 1.

ACME COMEDY CO.: Webster City, Ia., 17, week; Fort Dodge, 24, week.

ANNIE PIXLEY: Pittsburg, Pa., 17, week; Philadelphia, 24, week; New York, May 1, week.

ADA GRAY: Binghamton, 21; Scranton, 22; Jersey City, 24, 25, 26; Washington, 27, 28, 29; Baltimore, May 1, week.

ANTHONY AND ELLIS' UNCLE TOM: Westboro, 20; Spencer, 21; Clinton, 22; Nashua, N. H., 24.

B., W., P. AND W.'S MINSTRELS: Chicago, 17, week.

BENNETT AND MOULTON'S JUVENILE OPERA CO.: Niagara Falls, N.Y., 20; Tonawanda, 21, 22.

BUFFALO BILL: Worcester, Mass., 20; Springfield, 21; Holyoke, 22; Hartford, Conn., 24; Waterbury, 25; Meriden, 26; Bridgeport, 27; Stamford, 28; New Haven, 29; close season.

BARTLEY CAMPBELL'S MY GERALDINE: Denver, Col., 17, week.

BAIRD'S MINSTRELS: Chatham, N. S., 20; Newcastle, 21.

B. MCAULEY COMPANY: Chillicothe, O., 20; Portsmouth, 21; Ironton, 22; Cincinnati, 24, week.

CHARLES FORBES DRAMATIC CO.: Chicago, 17, week.

CHARLOTTE THOMPSON: Muskegon, Mich., 20; Grand Rapids, 21, 22; Lansing, 24; Jackson, 25; Toledo, O., 26; Indianapolis, Ind., May 2, 3; Danville, Ill., 4; Lafayette, 5; Terre Haute, 6; St. Louis, 8, week.

COLLIER'S BANKER'S DAUGHTER CO. No. 1: Bangor, Me., 20; Belfast, 21; Rockland, 22; Portland, 24, 25; Nashua, N. H., 26; Fall River, Mass., 28; Newport, R. I., 29; Burlington, Vt., May 1; Montreal, 2, 3, 4, 5, 6.

CORINNE MERRIEMAKERS: Milwaukee, Wis., 22, 23; Chicago, 24, week.

CARTLAND-MURRAY CO.: Aurora, Ills., 20, 21, 22.

C. L. DAVIS (Alvin Joslin): Hagerstown, Md., 20; Huntingdon, Pa., 21; Altoona, 22.

ERIC BAYLEY'S COLONEL CO.: St. Louis, Mo., 24, week; Springfield, Ill., May 1; Decatur, 2; Lafayette, Ind., 3; Terre Haute, 4; Richmond, 5; Cincinnati, 8, week; Chicago, 15, two weeks.

EDWIN BOOTH: New York, 17, two weeks.

EMMA ABBOTT OPERA CO.: Philadelphia, Pa., 20, 21, 22; Washington, D. C., 22, week.

FANNY DAVENPORT: Pittsburg, 17 to 22.

FRANK E. AIKEN DRAMATIC CO.: Lincoln, Neb., 17, week; Atchison, Kan., 24, 25; Leavenworth, 26, 27; St. Joseph, Mo., 28, 29; Topeka, Kan., May 1, week, Emporia, 8, week.

FLORENCE HERBERT COMBINATION: Dubuque, Ia., 17, week; Clinton, 24, 25, 26; Milwaukee, Wis., 27, 28, 29, 30; Oshkosh, May 1, 2, 3; Milwaukee, 4, 5, 6, 7.

FRANK I. FRAYNE: Johnstown, Pa., 20; New Castle, 21; Youngstown, O., 22; Detroit, Mich., 24, week; Cleveland, O., May 1; Pittsburg, Pa., 8; Philadelphia, 15; New York city, 22; Newark, N. J., 29, close of season.

FAY TEMPLETON CO.: Jamestown, N. Y., 20; Hornellsville, 21; Waverly, 22; Towanda, 24; Scranton, Pa., 25; Brooklyn, N. Y., May 1, week.

FUN ON THE BRISTOL COMB.: New York, 17, week.

FRANK MAYO: Jackson, Mich., 20; Battle Creek, 21; Bay City, 22; E. Saginaw, 24; Grand Rapids, 25; Muskegon, 26; Grand Haven, 27; Racine, Wis., 28; Kenosha, 29.

FORD'S OPERA CO.: Memphis, Tenn., 17, week; Nashville, 24, 25, 26; Frankfort, Ky., 27; Lexington, 29, 30; Maysville, May 1; Portsmouth, O., 2; Columbus, 3, 4, 5, 6; Cincinnati, 8; Chicago, 15, two weeks; St. Louis, June 12, for the Summer.

GUS WILLIAMS' CO.: Kingston, Can., 24; Brockville, 25; Ottawa, 26; Montreal, 27, 28, 29.

GRAU'S FRENCH OPERA CO.: New York City, 24, two weeks.

GEORGE HOLLAND COLONEL CO.: Oneida, N. Y., 20; Rome, 21; Schenectady, 22; North Adams, Mass., 27; Pittsfield, 28; Westfield, 29.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Quincy, Ill., 20; Jacksonville, 21; Springfield, 22; St. Louis, 23, week; Cincinnati, 30, week.

GENEVIEVE WARD: Woonsocket, R. I., 20; New Bedford, Mass., 21; Bridgeport, Conn., 22; Williamsburg, N. Y., 24, week and close season.

HARRISONS (PHOTOS): New York City, 17, week.

HAVERLY'S OPERA CO.: Rochester, N. Y., 20, 21, 22.

HAVERLY'S EUROPEAN MASTODONS: Springfield, Mass., 20; Albany, N. Y., 21, 22; Troy, 24.

HOEY AND HARDIE CHILD OF STATE COMB.: Cleveland, O., 20, 21, 22; Pittsburg, Pa., 24, week; Connellsville, May 1; Johnstown, 2; Altoona, 3; Lock Haven, 4; Williamsport, 5.

HELEN COLEMAN (WIDOW BEDOTT): Montreal, Can., 20, 21, 22; St. John, N. B., 24.

HANLON BROTHERS: Detroit, Mich., 17, week; Toronto, Can., 24, week; Buffalo, N. Y., May 1, week; Albany, 8, week.

HAGUE'S OPERATIC MINSTRELS: Albany, N. Y., 20; Troy, 21, 22.

HARRY WEBBER'S NIP AND TUCK: Mount Pulaski, Ill., 20; Clinton, 21; Farmer City, 22; Champaign, 24; Tuscola, 25; Arcola, 26; Sullivan, 27; Effingham, 28; Terre Haute, Ind, 29; Vincennes, May 1.

JOHN MCCULLOUGH: Burlington, Ia., 2[illegible]; Keokuk, 21; Quincy, Ill., 22; Peoria, 24; Springfield, 25, 26; Mattoon, 27; Decatur, 28; Bloomington, 29; Grand Rapids, Mich., May 1; East Saginaw, 2; Bay City, 3; Port Huron, 4; Detroit, 5, 6.

JOLLY BACHELORS: Chicago, 24, week.

JARRETT, PALMER AND BROWN'S U. T. C.: Ashland, Pa., 20; Danville, 21; Wilsport, 22; Harrisburg, 29.

JANAUSCHEK: Pueblo, Col., 20, 21; Colorado Springs, 22; Denver, 24, week.

JOHN T. RAYMOND: Rutland, Vt., 20; Manchester, 21; Portsmouth, 22.

JOSEPH JEFFERSON: Philadelphia, Pa., 17, week; Cleveland, O., 24, week; Chicago, Ill., May 1, week.

JOSEPH MURPHY: Troy, N. Y., 20, 21, 22; Brooklyn, 24, week, close.

KIRALFY'S BLACK CROOK: Meriden, Conn. 20; Woonsocket, R. I., 21; Fall River, Mass., 22.

KATE CLAXTON: Detroit, 20, 21, 22.

LEAVITT'S VAUDEVILLE CO.: Pittsburg, Pa., 17, week.

LEAVITT'S GIGANTEAN MINSTRELS: Denver, Col., 17, week; Leadville, 24, 25, 26; Colorado Springs, 29.

LEAVITT'S RENTZ-SANTLEY CO.: Newburg, N. Y., 20; Poughkeepsie, 21; Albany, 22; Montreal, Can., 24, 25, 26; Ottawa, 27; Kingston, 28; Brockville, 29; Toronto, May 1, 2; Hamilton, 3; Toledo, O., 5; Cleveland, 6.

LEAVITT'S RENTZ MINSTRELS: Leavenworth, Kan., 20; Atchison, 21; Nebraska City, 22; Lincoln, 24.

LOTTA: Oswego, N. Y., 20; Syracuse, 21, 22; Utica, 24; Albany, 25, five nights; Holyoke, Mass., May 1; Springfield, 2; Lawrence, 3.

LAWRENCE BARRETT: St. Louis, 17, week; Indianapolis, 24, week.

MY PARTNER (ALDRICH AND PARSLOE): Toronto, Can., 19, 20, 21.

LITTA CONCERT CO.: St. Paul, Minn., 20; Alexander, 21; Fergus Falls, 24; Winnipeg, Manitoba, 27, 28, 29; Emerson, May 1.

LEE AND RIX (CELEBRATED CASE): Columbus, O., 20, 21, 22.

MR. AND MRS. CHANFRAU: Jersey City, N. J., 20, 21; New York City, 24, week.

MRS. PARTINGTON COMBINATION: Boston, 17, week.

MADISON SQUARE THEATRE CO., NO. 2: Redwing, Minn., 20; Stillwater, 21; Menomonee, Wis., 22; Eau Claire, 24; Madison, 25; Janesville, 26; Oshkosh, 27; Green Bay, 28; Appleton, 29.

MADISON SQUARE THEATRE CO., NO. 3 (HAZEL KIRKE): Ashland, Pa., 20; Lebanon, 21; York, 22; Carlisle, 24; Chambersburg, 25.

MARY ANDERSON: Brooklyn, 17, two weeks.

MILTON NOBLES: Salt Lake City, Utah, 20, 21; San Francisco, 24, four weeks.

M. B. CURTIS: Boston, 17, week; Buffalo, N. Y., 24, 25, 26.

MADISON SQUARE THEATRE CO., NO. 5 (HAZEL KIRKE): Dalton, Ga., 20; Knoxville, Tenn., 21, 22.

MADISON SQUARE THEATRE CO., (THE PROFESSOR): Portsmouth, N. H., 20; Portland, Me., 21, 22; Newburyport, Mass., 24; New Bedford, 25; Pawtucket, R. I., 26; New Britain, Conn., 27; Orange, N. J., 28; Patterson, 29.

NEIL BURGESS COMEDY CO.: Providence, R. I., 20, 21, 22; Boston, 24, one week.

ONLY A FARMER'S DAUGHTER: Ironton, O., 20; Portsmouth, 21; Chillicothe, 22; Cincinnati, 24, week.

ONE HUNDRED WIVES: Gainesville, O., 20; Ashtabula, 21; Newcastle, 22; Philadelphia, Pa., 24, week; Chicago, May 1, week.

OLD SHIPMATES: New Bedford, Mass., 20, 21; Pawtucket, 22.

OLIVER DOUD BYRON: Lancaster, O., 24; Zanesville, 25; Sandusky, 26; Toledo, 27; Jackson, Mich., 28; South Bend, Ind., 29.

PHOSA MCALLISTER COMB.: Fargo, Dak. T., 14, two weeks; Grand Forks, 29; Emerson, 30; Winnipeg, Man., May 1, for unlimited season.

RANCH NO. 10: St. Louis Mo., 17, week.

ROOMS FOR RENT CO.: St. Louis, 30, week; Chicago, May 8, week.

ROBSON AND CRANE: Chicago, 17, week.

SMITH AND MESTAYER'S TOURISTS: Greenville, S. C., 24; Charlotte, N. C., 25; Danville, Va., 26; Richmond, 27, 28; Washington, D. C., 10, week.

SAM DEVERE (JASPER): Fort Wayne, Ind., 13; Indianapolis, 14, 15; St. Louis, 16, week; Chicago, 24, week; Detroit, Mich., May 1, week.

THOMAS W. KEENE: Milwaukee, Wis., 20, 21, 22; Janesville, 24, Beloit, 25; Rockford, 26; Rock Island, 27; Burlington, 28; Keokuk, 29.

THE JOLLITIES: Millbury, Mass., 20; Milford, 21; Lawrence, 22; Westboro, 24; Gloucester, 25; Marblehead, 26; Salem, 27; Newburyport, 28; Marlboro, 29; Philadelphia, Pa., 31, week.

TOM THUMB CO.: Toronto, 17, week; Rochester, N. Y., 24, week.

TONY DENIER'S HUMPTY DUMPTY: Canton, O., 21; Akron, 22; Galion, 24; Upper Sandusky, 25; Findlay, 26; Fostoria, 27; Lima, 28; Chicago, 30, week.

WHITE AND PARSONS' COMEDY CO.: Canajoharie, N. Y., 20; Fort Plain, 21; Gloversville, 22; Cohoes, 24, 25; Bennington, Vt., 26; Hoosick Falls, N. Y., 27; Adams, Mass., 28; North Adams, 29; Shebbins Falls, Mass., May 1; Athol, 2; Gardiner, 3; Winchester, 4; Keene, N. H., 5; Hinsdale, 6.

Letter to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.

LOVE'S LABOR'S LOST.

AMERICAN AND ENGLISH PANTOMIME.
21 EGLINTON STREET,
BELFAST, IRELAND,
March 11, 1882.

EDITOR NEW YORK MIRROR:

SIR:—Through the kindness of my friend, Tony Denier, I am in receipt of a copy of your issue of the 18th ult., and note the letter and the leader having for their subject the contemplated invasion from Drury Lane. I do not propose to offer any opinion as to the comparative merits of the style of pantomime adopted by you and that by us, for the simple reason that I am not competent to make a comparison—what little knowledge of American pantomime I possess having been gleaned second hand; but there are one or two remarks in "An American Pantomimist's" letter which I deem worthy of a rejoinder.

Incidentally let me say that English pantomime, *as* English pantomime, will never take a permanent position on your stage. A writer in *The Theatre* has aptly remarked that "we may say of present-day pantomime that the trail of the Music Hall is over it all." I will carry this idea out farther, and, in a lame parody on Moore's well-known lines, strive to present to you the idiosyncrasies of our pantomimes:

"Poor miming race!" saith the pitying critic,—
By tinsel and topics thrown to the wall—
Some traits of Grimaldi ye still inherit;
But the mire of the Music Hall's over them all."

In other words, four elements go to make up our *feerics*—to-wit, Music Hallery, spectacular splendor, topics of the day, and that sickly play upon words which here passes for humor. In America the punning and the topics would be *caviare* to the general, and their inevitable elimination would cause the importation to take the form of an elaborate music hall spectacle. It can be easily seen that such an entertainment would not be sufficiently *sui generis* to be known apart from home-manufactured wares of a like nature. Oh, no! English pantomime, in all its watery effulgence, will never shine resplendent on Columbia's shores.

But *revenons a nos moutons*. Just one little quote from the letter of "An American Pantomimist"—an intelligent gentleman in the main, whoever he may be, but one whom I am afraid never read the Memoirs of Grimaldi:

"Pantomime, when properly produced," says he, "has always scored a success, and would continue to do so if presented by a company engaged as Mr. Wallack engages his people, not the sort that go about the country calling themselves after Grimaldi—who has been dead two hundred years at least. Why would it not be proper for these clowns to call themselves Foxes? The idea is the same. Grimaldi was not a pantomimist at all, but an Italian buffoon, who sang comic songs and pulled mugs, both on the stage and on the street, to get notoriety. Mr. Fox's appearance on the street was more in keeping with that of a minister than the great Humpty Dumpty."

Tom Matthews, the pupil and successor of Grimaldi, who is at present living in quiet retirement at Brighton, tells me that he went to his mentor's funeral; and Tom, though ripe in years, is by no means a Methusaleh. But stop—maybe "dead two hundred years" was "wrote sarcastik?"

It would be more patriotic no doubt for an American clown to call himself a Fox rather than a Grimaldi; but the old-time significance would be lost. Practically speaking, the present generation knows of but one Grimaldi. The name has become synonymous for "a funny clown." Foxes there are and Foxes, and for a clown to denominate himself thus might imply, just as likely as not, that he thought himself a new chronicler of martyrs, the promulgator of some religious schism, or a great statesman.

Disparaging one man's character does not add a cubit to the stature of another's; and in calumniating Grimaldi—and that without cause—"An American Pantomimist" fails in his endeavors to raise Fox farther in our estimation. I give an emphatic denial to these charges, and with the greatest possible assurance, challenge your correspondent to show proof of his statements. His imputations do not seem to tally altogether with the following, which was written by Thomas Egerton Wilks, Grimaldi's biographer, and is to be found in a footnote to chapter xiii. of the Memoirs: "That Mr. Grimaldi has not unworthily commended his own conduct in this instance, no one who has heard him speak in public will be disposed to believe. His manner was always that of a man who, while he entertained a just respect for himself, properly respected the parties to whom he addressed himself. This was strikingly exemplified whenever in consequence of the sudden illness of a performer or some other stage mishap an apology became necessary, on which occasion he would step forward, and announcing the calamity, claim the kindness of the audience with so much gentlemanly ease and such an entire absence of all buffoonery or grimace that in spite of his grotesque dress and appearance, and the association which they necessarily awakened, the audience forgot the clown and only remembered the gentleman."

Grimaldi in comic ballet (Don Juan, Pan Valentine and Orson, etc., etc.) was a genuine pantomimist. Grimaldi in harlequinade was a totally different artiste, his clowning being a combination of humorous byplay and buffo singing. Surely, it is no disgrace to be versatile, and yet "An American Pantomimist" seems to think otherwise.

In concluding I would draw your attention to a curious coincidence. Shortly before this duscussion began in the columns of THE MIRROR, an "Old Clown" wrote to the *Daily Telegraph*, complaining bitterly of the abnormal growth of the "opening" to the great detriment of the harlequinade and its exponents. The subject was immediately taken up by the *Era*, *Punch*, *Judy* and the *Daily Telegraph* itself, a lively controversy ensuing.

Logical deductions from both discussions—pantomime and its exponents in a state of universal stagnation.

Respectfully yours,
W. T. LAWRENCE.

Professional Doings.

—The Callender Minstrels will give a calcium light parade May 3d, in San Francisco, in honor of General Sherman.

—Catherine Lewis and Artwedson will sail for Europe about the middle of May for a three months' vacation. They need it.

—W. A. Whitecar, who has played leading juvenile parts with Edwin Booth this season, has been engaged by Gus Mortimer for the same line of business.

—More instances of Bertha Welby's remarkable tide of good luck: She has not lost an umbrella during the entire season, and her diamonds have been left behind and sent safely on to her three separate times. By our troth, 'tis a Mascot!

—Carrie Turner, of the O'Neil Celebrated Case company, has been offered by Dan Frohman a three years' engagement at the Madison Square Theatre, at a salary of seventy-five dollars a week. But Miss Turner does not desire to lock up her talents in two or three pieces, and so declined.

—Lewis Morrison was relieved of his position in the Celebrated Case at the Fifth Avenue on Friday last, because he refused to change his entrance in a scene which the manager thought would improve the effect. Morrison, as we have it, refused to go on if the change was made, and was leaving the theatre when he was persuaded to return and assume his part. The next morning he received a blue envelope.

—The American right to produce Moths, the adaptation of Ouida's gross novel of the same name, has been offered by telegraph to Lester Wallack by the author, Mr. Hamilton, of Manchester, Eng. He intimates in his cablegram that somebody else has made an offer for it. Mr. Moss telegraphed him by all means to accept any offer he got for this country. Mr. Wallack is depending for next season on Taken From Life—whoever gets it here, Colville or McDonough.

—George Darrell, author of Solange, to be produced May 1 at the Union Square Theatre, has just discovered that several of his plays have been running in Australia and London, unknown to him, having been pilfered either in Melbourne or San Francisco. Transported for Life is playing in London under another title, and the first intimation he had of it was last week, when Spies & Smart received a proposition from some English party to produce it in America. Mr. Darrell has set to work to have all his plays copyrighted at Washington.

—Wallace McCreery was discharged from Audran's Comic Opera company at Richmond, Va., on the 15th. That night, between the first and second acts of Mascotte, Jesse Williams, the musical director, came upon the stage and made the following announcement: "Ladies and gentlemen—I must claim your indulgence for Mr. Harry Standish, who plays the part of Pippo to night. Mr. McCreery, who was billed for the part, has unfortunately fallen a victim to Virginia hospitality. Mr. Standish has assumed the *role* upon an hour's notice and has never had a rehearsal in it with any member of the company." Under the circumstances Mr. Standish acquitted himself remarkably well, and the audience, appreciating his efforts, accorded him many signal marks of favor.

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Temperance.....Mrs. J. Thorpe
Soberness.....Mrs. H. Weaver
Mrs. Tall.....Mrs. Cameron
Sergeant Troy.....F. DeBelleville
Gabriel Oak.....Chas. Vanderhoff
Farmer Boldwood.....H. Weaver
Joseph Poorgrass.....John Ince
Henry Fray.....Julian Magnus
William Smallbury.....F. Lotto
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(No. 624.)

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Northern District of Illinois.

M. H. MALLORY, Complainant, vs. LOUISA M. LORD, Respondent. } Suit for damages for infringment of copyright.

DISMISSED—SETTLED BY PAYMENT TO COMPLAINANT.

On Saturday, April 1, a unanimous Grand Jury at Chicago returned an indictment, and placed under heavy bail Alex. Byers and H. S. Corby for obtaining and selling stolen copies of Hazel Kirke.

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